musical
COURIER

APRIL 15, 1953 25 CENTS

ARVED KURTZ

President and Director of

NEW YORK COLLEGE OF MUSIC

which currently celebrates its 75th anniversary season

ALONG THE SPRING MUSIC HIGHWAY

CONCERT PROTAGONISTS . . . Eleanor Steber, soloist, and David Van Vactor, conductor of the Knoxville Symphony, at the closing concert of the orchestra's 18th season. This was Mr. Van Vactor's sixth year as music director of this group, which has been able to increase its budget five times over since his coming.

IN MU PHI EPSILON PROGRAM . . . Claire Coci, organist, and Herman Neuman discussing the Seth Bingham Concerto, presented by them in a Music Awards Benefit Concert by that organization in St. Paul's Chapel, Columbia University, on March 30. Miss Coci, one of Mu Phi Epsilon's outstanding members, is organist with the New York Philharmonic-Symphony, and recently returned from a transcontinental recital tour. She was heard with a chamber orchestra conducted by Mr. Neuman in the Bingham work, scored for organ, strings, brass and percussion.

MR. AND MRS. ANDOR FOLDES on the SS. Queen Mary returning from Europe, where Mr. Foldes concluded his sixth concert tour since the war. In May the pianist will begin his first South African tour, of 25 recitals, appearances with orchestra and broadcasts, the latter including the South African premiere of Bartok's Concerto No. 2 for Piano and Orchestra. After further engagements in Rhodesia and the Belgian Congo, Mr. Foldes will return to Europe for his second appearance in the Darmstadt Festival of Contemporary Music, playing the complete works of Bartok for piano in six recitals between July 16 and 30.

BIENNIAL PREPARATIONS . . . Four officers of the National Federation of Music Clubs, an advance guard of the great number of club officers and members attending the 27th Biennial Convention of that organization in New York City, April 8 to 18, conferring on plans for the sessions. Seated, Mrs. Ada Holding Miller, Providence, R. I., president; Mrs. Ronald A. Dougan, Beloit, Wis., vice-president; standing, Mrs. C. Arthur Bullock, Canton, Penna., chairman of the District and State Presidents' Council, and national convention chairman; and Mrs. Hazel Post Gillette, Fort Worth, Tex., treasurer. A report of the convention will appear in the May 1 issue of Musical Courier.

VISITOR TO MEXICO . . . Walter Goehr is beginning a four weeks engagement as guest conductor of the State Orchestra of Mexico, the first concert on April 24, with Solomon as soloist. His programs present both classic and contemporary works, including premieres of scores by Mexican composers. At the end of this engagement, Mr. Goehr returns to England to conduct the first performance there of Messiaen's Turangalila. Among Mr. Goehr's recent recordings are Handel's Julius Caesar and Monteverdi's Coronation of Poppea for Concert Hall. He is the composer of the score for the film Great Expectations.

OFFICIALLY "ADOPTED" . . . Walter S. Schmidt, center, president of the board of trustees of the Cincinnati College of Music and the LaSalle String Quartet, which has been engaged as quartet-in-residence at the college for the school year 1953-1954. L. to r., the members of the Quartet are: Peter Kamnitzer, violist; Henry Meyer, second violinist; Richard Kapuscinski, cellist; Walter Levin, first violinist.

NOLA SAHIG, Cuban pianist, was soloist on April 8 with the Scranton (Pa.) Philharmonic, playing the Beethoven Concerto No. 3 in G minor, with Dr. Frieder Weissmann conducting.

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N. Y. Philharmonic-Symphony To Tour in Spring of 1954

The New York Philharmonic-Symphony Orchestra, under its musical director, Dimitri Mitropoulos, will make its first American tour in five years in the spring of 1954. The regular season will be increased by two weeks next year, in order to allow the orchestra to play 14 concerts in other cities between March 29 and April 11. The 1953-4 season of 30 weeks opens on Thursday evening, Oct. 8, and closes on Sunday afternoon, May 2, at Carnegie Hall. There will be the usual 28 weeks of subscription concerts. The tour, which includes the South, will include the following schedule:

March 29, 1954, Huntington, W. Va., under auspices of Marshall College; March 30, Lexington, Ky., on Community Concerts course; March 31, Knoxville, Tenn., under auspices of the University of Tennessee; April 1, Chattanooga, Tenn., on a Community Concerts course; April 2, Birmingham, Ala., under auspices of Birmingham Music Club; April 3, Montgomery, Ala., on the Montgomery Concert Course; April 4, afternoon, New Orleans, La., on a Community Concerts series; April 5, Atlanta, Ga., on All-Star Concert Series; April 6, Clemson, S. C., under auspices of Clemson College; April 7, Columbia, S. C., at Columbia Music Festival; April 8, Charlotte, N. C., on a Community Concerts Course; April 9, Greensboro, N. C., under auspices of Marvin McDonald; April 10, Roanoke, Va., under Thursday Music Club sponsorship; April 11, afternoon, Washington, D. C., on American University Concert Series at Constitution Hall.

Louisville Orchestra Receives Rockefeller Foundation Grant

LOUISVILLE, KY.—A $400,000 grant from the Rockefeller Foundation was announced on April 7 to the Louisville Philharmonic Society, "to carry on one of the most unusual musical projects in the country." The grant will enable it to commission 46 new orchestral scores in the next four seasons. The orchestra will issue a new recording each month, made by Columbia Records and distributed through the Louisville Philharmonic Society.

Ormandy Re-engaged for 5 Years

PHILADELPHIA.—The contract of Eugene Ormandy, as musical director and conductor of the Philadelphia Orchestra, has been extended for five more years.

St. Louis Symphony In Seasonal Finale

ST. LOUIS, MO.—The St. Louis Symphony Orchestra's 73rd season closed with a brilliant orchestral program which brought a standing ovation for Vladimir Golschmann, completing his twenty-second consecutive season as musical director and conductor. With an enviable record of accomplishment, it is to be noted that Mr. Golschmann has done much to further the cause of contemporary music and bring to public attention some of the best scores that are new and deserving of performance.

Among more than ninety works which he presented during the past season, forty were in the contemporary category, including several world and American premieres.

The eighteenth concert pair brought Dame Myra Hess as assisting artist and the Schumann Piano Concerto was again treated to her inimitable interpretation. Her success was such as to excite the audience to insistent demands for more numbers, and she graciously responded with works of Bach and Scarlatti. Mr. Golschmann programmed the overture to Hindemith's opera News of the Day, Virgil Thomson's Wheatfields at Noon, and the Fifth Symphony of Prokofieff.

Memphis Chorus Assists

The program preceding the final one of the season had the assistance of the Southwestern Singers, a splendid mixed chorus of eighty voices from Memphis, trained by Dr. Burnet C. Tuthill. The ensemble sang Mozart's Ave Verum Corpus, the Prince Igor Polovtsian Dances, and Debussy's Sirenes, all to orchestral accompaniment. The tone quality, shading and general musical proficiency reflected credit on their leader. The orchestra program consisted of Tansman's Variations on a theme of Frescobaldi, Debussy's three Nocturnes and the seventh symphony of Beethoven.

Another concert marking the season's finale struck the popular chord with the Lohengrin prelude, the Tchaikowsky Pathetique, the Haydn "Oxford" Symphony and the Weinberger Polka and Fugue from Schwanda.

The Symphony's seventy-fourth season is now assured by the response to subscriptions to the maintenance fund, and the usual twenty concert pairs will be given. A partial list of soloists already engaged are Artur Rubinstein, Alexander Brailowsky and Arthur Grumiaux, pianists; Yehudi Menuhin, Nathan Milstein and Zino Francescatti, violinists; Dorothy Maynor, soprano, and as guest conductor during Mr. Golschmann's midwinter vacation, Leopold Stokowski.

Bach Passion Sung

The Bach Society, conducted by William B. Heyne, confined its annual festival to one performance, that of the Bach St. Matthew Passion. Sung in its entirety for the first time here, the performance began at five o'clock in the afternoon and after an intermission for dinner, began again at eight o'clock and ran to its completion. The chorus of 137 voices, an orchestra of 44 and a 45-voice boys' choir were divided into two separate musical units, vocal and instrumental. Soloists were Maud Nosler, soprano; Lillian Chookasian, contralto; Glen Schnitke, tenor; Bruce Foote, baritone, and Paul Matthen, bass-baritone. The performance was impressive.

The Principia Concert Course made a ten-strike in presenting the Mata and Hari comedy dance ensemble to an overflow audience in Howard Hall. One of the best attractions in their long history of concert activities, this hilarious and expertly contrived entertainment was received with thunderous acclaim. . . . Entertainment Enterprises sponsored two performances of the Ballet Theatre in Kiel Opera House, the company being in its usual fine form, with fresh costumes and scenery and expertly trained choreographers. Large audiences expressed approval in unmistakable terms. O. C.

Stadium Concerts to Last 6 Weeks

The 36th season of Lewisohn Stadium Concerts will include 30 events, covering six weeks, and will be played by the Stadium Symphony Orchestra between June 22 and Aug. 1, it is announced by Mrs. Charles S. Guggenheimer, chairman. Concerts will again be given Monday to Thursday and on Saturday evenings, with Fridays and Sundays held open for any necessary postponements owing to bad weather. Reappearing after five years, Leonard Bernstein will conduct the first two weeks' programs. Pierre Monteux will direct six concerts during the first two weeks of July, and André Kostelanetz will lead two events during this period. Thomas Schippers, who conducted the successful Menotti program last year, has been re-engaged for three appearances. Alexander Smallens will also mark the 20th anniversary of his Stadium association by conducting other concerts. Additional directors and soloists will be named later.

ON THE COVER

Violinist, composer, teacher, and member of a family of internationally known musicians, Arved Kurtz has been director since 1945 of the New York College of Music, succeeding the late Dr. Carl Hein as the head of the City's oldest existing music school. The New York College of Music, founded in 1877, chartered in 1878, has played a prominent part in the musical life of the city and the nation, and this season celebrates its 75th anniversary with college and public concerts of American music performances and premieres, instrumental, vocal, ensemble, and operatic. Under Dr. Kurtz the College carries through an extensive musical program of study, daytime and evening, primary through college and professional, for students of all instruments and voice, while an excellent academic department functions as part of the preparation for professional careers.

Arved Kurtz continues to be heard frequently as violin soloist, continuing a career which took him earlier in concerts throughout Europe, Australia, and New Zealand. He devotes his vacation periods chiefly to composition, and his works performed in this country include a concerto, a sonata, and many pieces for violin; music for full and string orchestra; for voice, and solo and ensemble instruments.

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THE MUSICAL FORUM

How to Annoy the Critics

By Francis D. Perkins
Associate Music Critic, New York Herald Tribune

MUSIC critics have annoyed musicians for many generations, and it is only fair that musicians should take advantage of an occasional chance to annoy the critics, either by way of justifiable retaliation or to keep them in their places. For composers, one of the most traditional ways is to lampoon an erring commentator in a musical masterpiece. Bach told Scheibe off in Phoebus and Pan; Wagner gave Hanslick a certain kind of posthumous fame as Beckmesser in Die Meistersinger and Richard Strauss wrote what he thought of the German critical clan in a few measures of Ein Heldenleben. Composers used to be able to arouse wrath in certain critical quarters by writing "modern" music, but it would be hard to find any kind of musical experiment that could goad a New York critic into losing his temper on a grand scale nowadays.

A more immediate method of retaliation, open to all musicians and their friends, is the familiar and obvious one

of writing irked letters, either to the critics or their employers. A critic, of course, should have no reason to object to being criticized in his turn, even if the counter-criticism goes beyond differences of musical opinion to call the imputed error the result of malice, deliberate or hopeless ignorance, a disordered digestion or coping with an income tax return. The counter-critic, indeed, may not see his remarks in print, but does not have to observe the usual urbanities of published criticism.

A LESS obvious, but perhaps more effective mode of riling the critics might be called "Make 'em work overtime," or, in some cases, "Contemporary music begins at 10 o'clock." There is, indeed, a view that at least some reviewers do not work long enough; a critic's disappearance before the end of a performance has vexed both musicians and managers. One prominent critic asked a conductor why he liked to place a concerto, or some other major item in an orchestral program, at the end. The conductor answered that he had seen a member of that critic's staff leave prematurely, and had therefore arranged his programs so that the reviewer would have to stay until the last note.

Why do critics sometimes leave before the end? Sometimes, it is because they have to cover some other performance, or because what they have heard is all that seems necessary to give an idea of a performer's talents. One noted critic of an earlier generation (I think that it was the late W. J. Henderson) remarked that you didn't have to eat all of an egg to know it was bad, or, to put it in musical terms, if an aspiring artist cannot play or sing particularly well in the first half of the program, he is unlikely to learn how during the intermission. But, in many cases, they would like to stay through the whole concert, or at least feel that they ought to stay—but the review must be written.

Therefore, if you would like to annoy a conscientious critic, an excellent way to do it is to make it hard for him to do his job adequately, by giving an oversize program, and making sure that the new, unfamiliar or other principal works in your list come well along in the second half. The conductor of our story did this for disciplinary reasons; more often, it is a matter simply of not bothering, or of not considering the time factor at all—getting the review in the paper is up to the critic, not the performer, conductor or manager. There is also the chronological order fetish, less in vogue now than two or three decades ago; the idea that what comes late in musical history should also come late in an afternoon or evening.

A little additional annoyance can be provided by dawdling and by capacious intermissions. The late Lawrence Gilman once described a concert in which the intermissions were about as long as the music at a tea party without the tea—or, one might put it, a cocktail party minus alcohol. Oratory can extend a concert far beyond the shank of the evening and, if the speaker is cryptically announced, the critic can find a little extra work to do in hunting up somebody who knows the speaker's name. And, if the speaker likes to meander, the reviewer can reflect that the music has a prescribed end, but the orator is not bound by a score (unless he reads his speech).

AS a generous program with a final item of extra importance rambles on, the critic fidgets, mentally if not obviously, looks again at his watch, and wonders what is the least possible time in which he can reach his office and get on paper some idea of what went on. Let us imagine, for instance, a concert by an enterprising orchestra with what may turn out to be a significant novelty at the end. It is 10:15; the conductor and his musicians are ambling through Mozart's Eine kleine Nachtmusik; a new American work is to follow. The critic, who has made up his mind about the ability of the conductor and his musicians, is possessing his soul in such patience as he can muster; he knows that it will be 10:30 at the earliest before the first notes of the new work are heard.

AS THE DEADLINE APPROACHES . . . The critics sweat through an innocuous piece in order to hear a few measures of the novelty, placed last on the program.

But the seating on the stage must be re-shuffled; the musicians saunter off and, after a while, stroll back as if to suggest that art is long and that, while life may be short, it does not matter! So, at 10:35 or later, the new work begins. The critic may try to concentrate upon it and forget the contracting time at his disposal; but not all members of the clan can successfully banish the uneasy feeling that the minute hand is racing on.

Major orchestras' programs are seldom like this, and the same can be said of the majority of recitalists (although the American group still is sometimes relegated to its traditional closing posi-

tion in a vocal list). Some chamber ensembles, concerts of varied character and particularly those featuring contemporary music more often make the critic's watch and what he is hearing rivals for his attention. In this last type of concert, all the music may be of this century, but there is an occasional tendency to place the newer and more exacting works late in a generous program.

NEWSPAPERS must be published at fixed times, and a review cannot be written and set in type by mental telepathy. In the case of New York morning papers such as the Times and Herald Tribune, the copy must usually be on its way to the composing room by 11:45, or midnight at the latest. And even if the critic is one of those rare geniuses who can organize his ideas and mentally compose his review at a moment's notice, the actual writing or typing calls for a certain amount of time.

The obvious fact is that the longer the performance, the shorter the time at hand for writing about it. If the reviewer's time is squeezed the review may also have to undergo compression, such as omitting various descriptive and perhaps laudatory details and, if much must be said about the works, phrases of possible praise for the performers. If the music or the performances are bad, those concerned may be better pleased to have little said, but concerts are usually given with at least an advance expectation of success.

There are sometimes good reasons for placing a novelty or other important work at the end of a concert, and no critic should be irked by this if the program is of reasonable proportions. Concerts are not planned for critics, but, if one is interested in the success of a new work, for instance, it is wise to give it an opportunity for being reviewed under the most favorable circumstances. Then again, the matters which annoy the critics may also annoy the audience. If a program is overstuffed for him, it is likely to be too capacious for his fellow-hearers. They have no edition to catch, but they may not want to get home belatedly, or to face an exacting novelty with attention jaded by what has gone before. One important caution before setting out to vex the critics is to be sure that you annoy nobody else!

New Ballet and Sutermeister Opera in London Bows

By Arthur Notcutt

LONDON. — At Covent Garden, the Sadler's Wells Ballet is including two new ballets in the present season, The Shadow, and Veneziana, while another new one with the provisional title of Homage to the Queen will be presented on Coronation night. The Shadow, which has just been produced with success, is a romantic ballet in one scene, to music by Erno von Dohnanyi (his suite in F minor, well known in the concert room). There is little plot; the story concerns a youth whose affections are divided between a young girl with one thought of pleasure and another who seeks real and lasting romance. The latter is guarded by a Shadow, but when finally the hero attacks the cloaked figure, it fades away. The part of the Romantic Girl was danced with grace and poetry by the young ballerina, Svetlana Beriosova. The other characters were portrayed by Lindsay (the Pleasure-loving Girl), Chatfield (the Youth) and Ashbridge (the Shadow). The choreography, brilliantly conceived, is by Cranko and scenery and costumes by Piper. This is a most attractive work.

A guest artist with the company was the distinguished Alicia Markova, who appeared as Giselle, supported by Michael Somes as Albrecht. Moira Shearer has danced in Swan Lake, and Margot Fonteyn has made a triumphant return after her illness and appeared in Apparitions to an ovation.

Sutermeister Opera Staged

The Sadler's Wells Opera Company has staged Heinrich Sutermeister's opera Romeo and Juliet, the first of his scores to be heard in England. The Swiss composer's work was given its world premiere in 1939 at Dresden and has subsequently been performed in forty opera houses in Europe. Sutermeister has adapted the libretto himself from the standard German translation of Shakespeare, but has omitted several of the characters, notably Mercutio.

In judging the music, it must be borne in mind that the opera was written when the composer was only 28. He requires a large orchestra and piano, glockenspiel, celesta, etc., and the work is to some extent overscored. There are some striking passages, as for instance the meeting of Romeo and Juliet at the ball in Capulet's house, the Balcony Scene, and the threnody at the end of the opera. An offstage chorus is used to excess; and for some reason there is a little spoken text, which would have been more effective if set to music. It is an interesting opera, with some novel features, one of which is an octet representing four pairs of lovers, who appear at intervals, and sometimes before the curtain. Sutermeister has a keen sense of the stage and makes subtle effect of the brawl scene and the Balcony and Tomb episodes.

The Juliet was Victoria Elliott; Romeo, Rowland Jones; Friar Laurence, Stanley Clarkson—all first rate. The numerous small parts were sung by leading members of the company. The production testified to thorough preparation and rehearsal. The producer (Devine) and conductor (Robertson) had a large share in securing a polished performance. High praise is merited by Sadler's Wells management for mounting this opera. The composer came to London for the final rehearsals and first night, and both he and the company were given a warm reception.

Kaufman in Vivaldi Cycle

Louis Kaufman's activities in this city have been closely associated with the music of Antonio Vivaldi. Owing to his knowledge, enterprise and research, we are becoming acquainted with works by the Italian master with which the majority are unfamiliar. Under the auspices of the City Music Society, in collaboration with the B.B.C. Third Programme, a complete performance of this composer's Opus 3, "L'Estro Armonico," was given at the Goldsmith's Hall. The concert was broadcast and repeated from the Studio on the following evening. Mr. Kaufman was the solo violinist and also directed the excellent Goldsborough Orchestra. His wide understanding and technical skill secured an interpretation of this masterpiece of a very high standard. "L'Estro Armonico" was written in 1712 and comprises twelve concertos, lasting about 2½ hours. Four are for solo violin, and the remainder for additional violins, or violins and cello; all are accompanied by a small string orchestra with harpsichord and organ. An audience of connoisseurs gave Mr. Kaufman and his colleagues an enthusiastic expression of their appreciation.

THREE AMERICAN SINGERS heading the cast of the Covent Garden Opera Company of London in the March 14 performance at the Kings Theatre, Glasgow, were, r., Anthony Marlowe, tenor, from Philadelphia, as Radames; Leonora Lafayette, soprano, of Baton Rouge, La., singing the title role; and Jess Walters of Brooklyn, N. Y., as Amonasro.

Mr. Kaufman was also the soloist in the premiere of Anthony Collins' Violin Concerto, dedicated to him, in a concert at the Festival Hall. The work is well written for the solo instrument, and beautifully scored, with particularly fine effects for harp and woodwind. The violinist played the novelty with poetic sensitivity, beauty of tone and fine craftsmanship. The orchestra was the L. S. O. with Collins (who for some years before the war was its principal violist) conducting. He also led his arrangement of Schubert's Grand Duo in C major, op. 140, appropriately scored and a pleasant addition to the repertoire, and closed the concert with a reading of Sibelius' Seventh Symphony, notable for spaciousness, rhythmic accuracy and transparency.

Andor Foldes was soloist at an R. P. O. concert, playing the early Bartok First Rhapsody, a melodious, attractive work which gives little indication of the composer's later style. Foldes has a superb technique, and this work gives him a notable opportunity, some of the octave passages being particularly impressive. He also was heard in the Beethoven "Emperor" Concerto, giving a polished and elevated reading. Walter Susskind was the conductor; since his resignation as regular leader of the Scottish Orchestra, he has been in demand for guest appearances.

Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau were heard in a joint recital at the Festival Hall of Hugo Wolf's Italienisches Liederbuch. Rarely have two artists of such distinction as lieder singers appeared together. The 46 songs include some of Wolf's finest works and demand interpreters of high rank. The soprano has the least rewarding assignment, as her songs are of exceptional difficulty, but Miss Schwarzkopf overcame these with great artistry. The baritone also scored greatly.

Further Ensemble Programs

The London Mozart Players under their conductor and founder, Harry Blech, are continuing their admirable series at the Festival Hall. At the concert under review they had the cooperation of the distinguished duo-pianists, Vronsky and Babin, in the Mozart Two-piano Concerto (K. 365); it was performed with warmth and clarity and the texture exquisitely woven. The orchestra gave notable interpretations of Beethoven's First Symphony and Haydn's Op. 83.

The Royal Philharmonic Society's March concert was all-orchestral, but two of the main items were transcriptions from piano to orchestra. Franck's Prelude, Aria and Finale was given in a version transcribed by Vittorio Gui, the conductor of the concert, but the work is essentially pianistic and unsuitable for orchestral arrangement. So evidently thought the audience, who received it with merely polite applause. Moussorgsky's Pictures at an Exhibition, as orchestrated by Ravel, gains considerably in transcription from piano to orchestra, and made a much more brilliant effect.

The French National Orchestra, on a visit to England under the direction of Inghelbrecht, was heard by a very appreciative audience at the Festival Hall. Debussy's La Mer and Dvorak's "New World" Symphony were the main orchestral features, and Jean Doyen was the soloist in Franck's Symphonic Variations for piano and orchestra.

The L.P.O. was heard in a concert in aid of the British and Netherland flood relief funds, held at the Albert Hall in the presence of the Queen and the Duke of Edinburgh. The program comprised the Beethoven "Eroica" under Boult and Brahms No. 1 under Van Beinum. It was announced that approximately $10,000 had been raised.

Rossini's Cenerentola and Marc Blitzstein's Regina in New Version Staged by N. Y. City Opera

TWO new productions of strong contrasts in style have been staged by the New York City Opera Company in its spring season. The first was Rossini's century-old La Cenerentola, brought to the footlights in a delightful story-book setting on the evening of March 26. The second production was a new version of Marc Blitzstein's Regina, seen on Broadway several seasons ago as a musical play, and now revised as an opera, which entered the City Center repertoire on April 2.

Written to a book by Giacomo Ferretti, La Cenerentola was first produced in Rome, Jan. 25, 1817. It was the nineteenth of Rossini's works to reach the stage, and came after such solid successes as Tancredi, L'Italiana in Algeri, and one year following Il Barbiere di Siviglia. Cenerentola was composed in 24 days. The premiere in 1817 saw a somewhat lukewarm reception (as also in the case of Il Barbiere) but later the comic opera, sometimes known as Angelina, won increasing public vogue. It was sung in New York, beginning in 1826 by Manuel Garcia's Italian company; an English production was also heard here in 1831. The great demands of the title role, which like Rosina in Il Barbiere was written for a coloratura mezzo-soprano of wide range, caused it later to be shelved. A revival was made in London in 1934 with the late Conchita Supervia singing the heroine's role with great success; on that occasion Otto Erhardt, the present regisseur, held the same post.

The City Center staging follows the suggestion of Lincoln Kirstein, its managing director, that a toy theatre in his possession be used as a model for the settings. This gaily painted miniature playhouse by Pollock was also employed by Diaghileff in devising The Triumph of Neptune, ballet by Lord Berners. It contained a production of Cinderella based on one used at Covent Garden in 1830. Rouben Ter-Arutunian was commissioned to design the production in the vein of this old production, but with a modern satiric slant.

A Cardboard Fantasy

When the curtain of the City Center stage was raised, the inner theatre set came into view, a quaint proscenium arch closed with a *papier-maché* formalized drapery of red and gold, flanked with boxes holding a painted audience, with quaint stage level doors opening on the apron behind the footlights. The curtain lifted after the brisk, gay overture to disclose a room in the house of Don Magnifico, stepfather of Angelina, called La Cenerentola in the Rossini story. The slanting wide-board floor of the room, the static fire on the hearth, the two stepsisters tugging for possession of the stand with mirror, all are imaginatively charming. There is a use of false perspective which adds atmosphere to the quaint tale. When the house doors open on the forest and the distant view of a Maxfield Parrish castle (without the blue tones) perched in red turreted splendor on the distant mountain peak, one feels an almost childlike delight in the progress of the story, although, with tongue in cheek, the set designer and stage director have provided a farcical presentation which is to the nth degree sophisticated. Out of the "Red and Gold Fairytales" book step the figures, slightly askew from those we knew and loved.

The ancestral gallery of Prince Ramiro with the wonderful, grimacing portraits; the Palace gardens over-abundant with pasteboard fountains and statuary; the banquet hall and throne room, are devised in brilliant hues and the prettiest, most unreal and effective scenes, while the costumes blend into a symphony of color fantasy. Other highlights of stage *décor* and direction are the fanciful cardboard horses and coach that bring Cenerentola to the Ball; the absurd little Prince; and on the choreographic side, the clever dance of Clorinda, and the ludicrous final travesty on the ballet with the Greek maidens and pseudo-satyrs.

STORY-BOOK SETTING FOR ROSSINI REVIVAL . . . A scene from La Cenerentola, as produced by the New York City Opera. L. to r., Riccardo Manning (Prince Ramiro), Frances Bible in the title role, George Gaynes (Dandini), Laurel Hurley (Clorinda), Richard Wentworth (Don Magnifico) and Edith Evans (Tisbe).

Story of Whimsy

The story is the simple tale of a Prince who sends his courier to survey all the marriageable maidens of his domain for his choice of consort. In the house of Don Magnifico the messenger finds two homely, eager sisters but the Father affirms that the third listed girl has died. The third, a stepdaughter, vehemently insists that she is alive and pleads to be permitted to go to the Palace. The Prince, a bit suspicious of his messengers and disguised as a groom, observes the scene and falls in love with the little Cenerentola, while his real groom, bedecked in bright attire at Ramiro's command, enacts a gaudy, prancing Prince and sweeps all away to the Palace except Cenerentola, who is left alone. The Philosopher had been won by Cenerentola's kindness when he pretended, on scouting bent, to be a beggar. So, across the between-act stage-apron moves a dignified procession of lackeys bearing fine raiment and jewels.

After a prankish scene in the portrait gallery of the castle, the palace gardens are shown. The ugly sisters and pretty girls of the countryside gather. In moves a coach and four, and out steps a vision of loveliness. She throws back her misty veil; it is Cenerentola, the fairest of all. She gives one of a pair of diamond wristlets to the enamored Prince and disappears. The Philosopher guides Ramiro to the house of Don Magnifico; the bracelets are matched, and the final brilliant little throne-room shows Cenerentola, dazzling in bridal white and diamond crown, raised to the dais by her Prince. All is forgiven, as Cenerentola's relations are welcomed and given places at Court.

This version of the Rossini work, which is a farcical parody of the old story, is so vastly entertaining as to eliminate all regrets for the missing Fairy Godmother and glass slipper atmosphere of the original.

Cast Excels

The excellent cast included Riccardo Manning, tenor, in debut with the company, singing Prince Ramiro with clear tone and pleasing stage deportment. George Gaynes had the exacting role of Dandini. The young baritone employed his splendid voice with authoritative ease, and his superb timing in action made his performance outstanding. Richard Wentworth, a City Center favorite, was a properly pompous, irritable toady-tyrant Magnifico. Arthur Newman sang sonorously and trod the boards well as Alidoro, the philosopher.

The three sisters were exceptional and shared honors for the success of the performance. Laurel Hurley, of lilting voice, pantomimic gift and gay spirit, was a delightful Clorinda. Also lovely vocally and histrionically, even in the Ugly Sister part of Tisbe, was Edith Evans. As Angelina, the Cenerentola, Frances Bible made a graceful, appealing figure. She carried the burden of the central role with skillful artistry and used her luminous, long-ranged voice with glowing effectiveness. Fioriture is a neglected art, and the mezzo-soprano seemed to sing at the florid passages rather than through the true pitch center. Hence much of the technical fluency, while deft and velvety, lacked crystal-

line precision. For this reviewer, Miss Bible's best singing was in the pleading scene with the stepfather and in the forlorn finale of Scene 1.

Score Somewhat Shortened

The gay Rossini music, while not the composer's major achievement, has vivacity, charming texture and nuance; its florid, taxing arias and fast patter ensembles were magnificently done by the singers, Joseph Rosenstock and the orchestra caught the spirit of theme and development. The score was well played, with due regard for its innate clarity and humor.

Outside of the tinkling overture, a favorite during many years, the opera contains few excerpts remembered today; an exception is the florid and difficult air executed by Cenerentola in the final act, long a test piece for coloratura mezzos.

The opera has been shortened to the extent of omitting three arias in Act III. In place of these an enlivening ballet is performed by modern-style nymphs and satyrs, using some of the ballet music from Rossini's William Tell, with choreography by John Butler, and with costume designs based on a book published in Milan in 1826 by the ballet-master Carlo Blasis. While it is somewhat incongruous in mood, it provides a colorful and delightful divertisement.

One yields enthusiastic approval and grateful applause to Otto Erhardt for his masterly, imaginative direction. In fact, the entire list of co-workers, and especially the gifted designer of the eye-intriguing sets and costumes, Ter-Arutunian, deserves resounding acclaim for a wonderful production. M. C.

Regina in New Version

Regina, opera in three acts by Marc Blitzstein, provided another red-letter day in the history of the New York City Opera on April 2. Not only did this daring organization present one of its finest operatic productions; it also did important service for the cause of contemporary American opera. For Blitzstein's work is an opera, beyond doubt. That it was produced first on Broadway, where it did not enjoy the long run it would have deserved, only proves the point. The score belongs in an opera house, preferably—as is now the case—in a repertory theatre where it can be seen season after season as a valuable addition to the growing list of modern music dramas.

Blitzstein, whose marked sense of the stage has been proven successfully in several works preceding this one, has written his own libretto, based on Lillian Hellman's stage hit, The Little Foxes. The music of Mr. Blitzstein not only does not detract from the fascinating dramatic content of the play but adds to it greatly, employing a language which (based on music's emotional projection) is superior to the purely spoken word. There is very little dialogue left in the version as presented now. The score consists of numbers which are well defined, highly personal in their melodic attractiveness, and masterfully orchestrated, never over-shadowing the word. Soloists and even the chorus were clearly understood at all times, so that the drama unfolded clearly.

Libretto Based on Grim Tale

The tale of this opera is grim, almost brutal. It concerns a Southern family of high social standing but rather shabby morals. Its main exponent is Regina, dominating, grabbing, money-conscious mistress of the Giddens family, who taunts her husband into a fatal heart attack. She covers up a theft of bonds from her husband's safe-deposit box, sanctioned by her brothers and executed by her nephew, only to turn later against them. In the end, she is left by everybody, even her own daughter and symbolically ascends the staircase to live alone with a conscience burdened with the knowledge of her misdeeds.

This stark drama of passion, emotional dishonesty and explosive moods takes place against the sedate background of a Southern landscape with pleasant hospitailty, amenities and conventionalisms. The regional atmosphere is beautifully established in the Prologue by a vocal ensemble singing quasi-spirituals and a rehearsing jazz band playing a blues. With the ascent of the curtain on the first act, the opera comes to grip with the dramatic situation and the musical description of the individual characters. There are convincing and stirring solo and concerted numbers. Especially, Regina is well depicted in her cold and calculating ways.

The first scene of the second act, with the return of the ailing Horace from Johns Hopkins in Baltimore, is full of dark forebodings, caught musically not only in the vocal but the orchestral accompaniment, often a masterpiece of economy and expressiveness. The second scene, with a party in full swing, gives ample opportunity for the most varied choral and ensemble numbers, climaxing in the blood-curdling outburst of Regina, "I'll be waiting."

With unusual sensitivity for dramatic contrasts, the third act starts with the lyric, relaxed ensemble, "Let's have a quiet day," and Birdie's perfectly constructed aria "Headache?" It then comes to its inescapable tragic climax in the duet between Regina and Horace, which employs with great ability a mixture of *Sprechgesang* and melodic phrases. In the closing scene there is a beautiful, deeply felt aria of Alexandra, Regina's daughter, in which she forsakes her mother and home, and decides to start life anew in other surroundings. The opera seems to gather force and lyric compulsion in the final act, which is by far the best fused of the three.

Performance Impresses

The performance, as stated above, was beautiful. It was clean, adroit and musically perceptive, thanks to Julius Rudel's expert conducting, his excellent orchestra and the magnificent stage direction of Robert Lewis, who had also directed the original Broadway production. The sets and costume, from the original production of Cheryl Crawford, added immeasurably to the impressiveness of the evening. The sets are by Horace Armistead, the costumes by Aline Bernstein. The intelligent and musical choreography was by John Butler.

The cast was headed by Brenda Lewis as Regina. She sang and acted with admirable intensity and often frightening aggressiveness. As a whole, this was a remarkable character creation, deserving ovations. William Wilderman, as Horace Giddens, lent human warmth and dignity to his delineation. Priscilla Gilette, as Alexandra (Zan), revealed a beautiful, warm voice and convinced with the simplicity and utter honesty of her effort. Leon Lishner made an interesting character study of Ben Hubbard, the wicked weakling. Emil Renan as his brother Oscar, and Michael Pollock as his crooked son Leo, were equally persuasive. An especially rewarding impersonation was that of Ellen Faull as Birdie. Her beautiful voice and intelligent histrionic impersonation were utterly delightful. A host of other characterizations by William Dillard, Lawrence Winters, Lloyd Thomas Leech, Margaret Tynes, Russell Goodwin, Charles Kuestner, Bernard Addison, Eddie Barefield, Theodore Donnelly, Sticks Evans, Lucy Brown and Eugene Bergen added to the impressiveness of this convincing stage production. The beautiful alto of Lucretia West, who played the colored cook, was delightful and deeply moving—a real "find."

With this production the operatic repertoire has been enriched by an important addition. The audience, after interrupting the performance frequently with applause, at the close bestowed an ovation upon composer, conductor, stage director and all the other participants.

H. W. L.

REGINA FLOUTS HER AILING HUSBAND . . . Brenda Lewis and William Wilderman in a scene from the Blitzstein opera, as produced at City Centre.

Minneapolis Symphony Schedule

MINNEAPOLIS. — The Minneapolis Symphony, Antal Dorati, conductor, will open its 51st season of 18 concerts on Nov. 6. A special program will mark the anniversary of the first concert at the old Exposition Building. Artists engaged as soloists for the season include Vladimir Horowitz, William Kapell, Robert Casadesus, Dame Myra Hess and Rudolf Serkin, pianists; Isaac Stern, Yehudi Menuhin, Joseph Szigeti and Rafael Druian, violinists. Leopold Stokowski and Pierre Monteux will be guest conductors. There will be the usual presentations with the University of Minnesota Chorus and other attractions to be announced later.

Stuttgart Players on Tour

The Stuttgart Chamber Orchestra players arrived in New York on April 8 on the *S.S. America* en route to a concert tour in Puerto Rico and South America. They were welcomed by their conductor, Karl Muenchinger, who appeared as guest recently with the San Francisco Symphony, and by André Mertens, vice president of Columbia Artists Mgt., Inc., managers of the South American tour. The orchestra is scheduled to return here early next year for a tour of 22 states.

Some Lessons from England

By Ernst Bacon

EVERYBODY remembers the remark made by a European scientist, who, on being asked his impressions of America, said: "After a week there I could have written a book about it; after a month, an article; after a year, I have nothing to say." On the other hand, the fresh sense of comparison which is the newcomer's advantage is soon lost, and I shall risk the charge of superficiality in order to record what seem like the most salient features of the English scene to an American musician.

English music impresses one with its high pro'ess'onal quality, its vitality, and above all its *self-generation*, in a Europe that has otherwise—so far as I have been able to observe it—understandably lost not a little of its old vitality. Within a week I heard rehearsals and performances at Covent Garden, Sadler's Wells, Festival Hall, Albert Hall and the BBC, including the works Figaro, Magic Flute, Masked Ball, Rosenkavalier, the Creation, Kodaly's Psalmus Hungaricus and Walton's Violin Concerto. Without, perhaps, the wealth of great voices one would hear at the Metropolitan, there was nevertheless in the operas some beautiful singing by some less famous artists. In fact, there was little said about names and persons *per se*—whether singers, conductors, stage directors or designers—but it was evident that a very serious effort was made to achieve the work itself. The quality of good ensemble showed itself in acting no less than in singing. In rehearsal, a high level of courtesy prevailed; conductors and stage directors treated everyone involved as a professional deserving of respect. There was none of the unpleasant authoritarianism I have seen in some Continental opera houses.

At no time—in all but the Rosenkavalier performance—did it seem that, while performing operas in English, the music had not been written by the composer to an original text in the vernacular. The translations are good—a simple, natural English is achieved, in which the speech accents coincide with those of the music, the rhyme-scheme is maintained, and English metaphors, jokes and allusions are substituted for those of the original text which might be obscure to a British audience. Conductors and obviously coaches allow for the fact that, however felicitous a translation, speech values, the length and pressure of accents, differ in various languages, calling for modification in the relative note-values in the speech-like music, *i.e.*, the recitatives. (I have heard English texts done in New York by American singers, which sounded like French or Italian, and were scarcely understandable, because someone had insisted with undue conscientiousness on the original note values, when these were never intended to be more than approximations of the original speech.) Moreover, few in Britain assume, apparently, that the text is unimportant or—as with us sometimes, even if it is based on Shakespeare or Schiller—unworthy of the attention of a sophisticated audience.

The performance in the Albert Hall of Haydn's The Creation was an equally convincing evidence of the propriety of use of the native speech in England. No German lines could sound better, and indeed no Germans could sing, comprehend or love this music more fully. Haydn and the English always seem to be in complete harmony, owing perhaps to a union of temperament. Choruses are a hallowed institution in Britain, a fact which retains for vocalism the first place in their music, as against instrumentalism with us in America. The chorus is "everybody's music club." Those who *cannot* sing in a chorus are everywhere the exception, just as those who *can* play even acceptably in an orchestra are the exception. The rise of a new school of organists and choir directors, not to mention the rediscoveries by scholars, and the recordings, of old masterpieces, and the writings of contemporaries, are contributing to a noticeable choral revival in America.

OF course, we have made various efforts to produce opera in English, both successful and rather less so; but one of the commonest causes of failure has been the fact that among the many foreign singers with fine voices, the enunciation of English is seldom even recognizable. With the wealth of good American voices at hand, the solution would seem to present no difficulty. But until recently, most of our own singers have been denied the opportunity to develop in opera through the necessary experience in small houses (which have been largely lacking) to the point where they can fill, and be at ease in, the large ones. With the growth of opera workshops throughout the country, especially in the colleges and music schools, an important step is taken. The real need now is for repertory professional theatres and operas in all of our major centers. This being obviously costly, it will require, like education, municipal, state or governmental support, as it has abroad ever since the era of kings and princes. Let this be the nature of our adult education, if indeed we must carry on our puritanical tradition of coating sugar with quinine.

The fact that we can debate the issue of whether opera should be sung in English or not is a sign of relative musical immaturity. Opera in the original tongue is seldom defended by experienced musicians—however ideal it may be as a realization of an artform in its simonpure estate—but it is upheld by those who have been fortunate enough to enjoy foreign schooling and travel, and who like to exercise, and sometimes exhibit, their linguistic accomplishments. Virtually all other nations have settled the matter long ago in favor of the language of the audience, whether it be French, German, Italian, Dutch or whatnot, and in this respect the English have also taken their stand in favor of singing operas in English, as they long ago did their oratorios. Doubtless our own singers, like those from abroad, excel in their own native tongue, and are deficient in other tongues. That alone ought to settle the argument.

Of the BBC little need be said. It is the envy of Americans and the pride of the British. A musician has the expectation there of being appraised for his worth, no less than reputation. The audience can expect to hear music not interlarded with unctuous baritone mellifluities about bodily sanitation and alimentation, because the sponsored wireless program is unknown in Britain, and the cost of the broadcasts is maintained by a small annual license fee paid by set owners.

ERNST BACON

STRIKING to Americans is the fact that a large part of the music in England is made by British musicians. At the opera houses the conductors, singers, stage directors, choristers, dancers and orchestral players are in large part British. There was considerable surprise and protest when one of the larger provincial conducting posts was given to an "outsider"—a musician from another country. This attitude may strike us as insular; but the opposite stand such as American symphonic trustees often take places a heavy hand over our professional aspirations. In some countries of Europe, foreign musicians are barred by law from accepting permanent baton posts with important institutions—though, of course, guest conductors are more prominent there than in America. These lands seem to accept the fact that one is a native musician as a badge of honor, rather than as a source for suspicion; to take a musical birthright for granted, rather than as a mark of disqualification.

The manufacturing chemist has tariffs to protect his industry. Our musicians are, in many cases, faced with what amounts to a similar tariff protecting all other nationals than themselves. Is this just and proper?

Europeans can understand this plea, for they all come from lands that protect their own artists. Only Americans raise the hue and cry of intolerance when we ask (and I raise the question in particular, as an educator), "What is to become of our good musicians after they finish their studies, with so little of the profession open to them?" What happens in many cases is that they finally go into teaching whether or not they have the talent for that exacting profession, with a result that the balance of supply and demand is ever more at variance. It need not be so if we adopted the attitude which the English

so sensibly have done. This cannot be achieved overnight. Nor would any well-meaning person wish to jeopardize the fine standards of our orchestras with any premature and chauvinistic strictures. But we would like to see these expensive public institutions used more to develop in every community and region its own artists (whether composers, singers, performers or conductors), as well as educate its audiences into an appreciation of these. Apart from the classics, there should be ample place for contemporary American works and interpreters, and we could expect that our great hospitality to the world's celebrities be rewarded with a little less of condescension by them in the evaluation of our own talent.

ENGLAND went through all this process more than a half century ago. The kind of plea that is being made in this article has a familiar ring in Britain, for it was offered there by Samuel Butler in the 'nineties, by Sir Arthur Sullivan and by Cecil Forsyth around 1900, at a time when Hans Richter and his fellow Germans still dominated English orchestras, and audiences felt no impropriety in this. Little by little the emancipation took place. Among the names prominent in the restoration of British music, both creative and executant, were the composers Sullivan, Elgar, Dame Ethel Smyth, Williams, Holst, Bax, Ireland and Warlock; Cecil Sharp, the pioneer folksong authority; the conductors Beecham, Wood, Coates, Cameron, Harty, Boult, Sargent and Goossens, not to speak of other superb instrumentalists, singers and scholars of our time. A Tovey alone would make a nation something to reckon with, in a musical world.

We have seen the same sort of movement in American literature during the last century. Whitman, Thoreau, Emerson, Melville and Hawthorne stood for an indigenous, autochthonous American school of writers. Today we acknowledge their stature, but in their own time, with the exception of Emerson, they cut a small figure with American readers in relation to their British contemporaries, many of whom are today virtually forgotten. Russia had its Five, Germany had its Weimar group, and Ireland had its Abbey Theatre group, each aiming toward a fruitful regional and national art school.

Not a few of our art-appreciators almost seem to believe that the creation of good works of art *requires* the austerities of neglect and a recognition at best posthumous. All this, notwithstanding the fact that their contemporaries had no such illusions in the case of the art of the Italian and Dutch renaissance, the literary and musical glories of the Elizabethans, and, of course, the dramatic and philosophical productions of Attic Greece.

It is in this achievement of musical self-respect and self-determination regarding which we can learn from the British, long looked upon as a musically inferior people. It was hard-won; but as a result today England is second to none.

It sometimes seems as if the characteristically American spirit appealed to us only in the field of popular and dance music. Our serious productions are too often as yet reminiscent of Stravinsky, Schoenberg, Bartok, Prokofieff or Hindemith. The way to learn from these eminent contemporaries is not to copy their idiosyncracies, which are of necessity not native to us, but rather to emulate their courage and independence in carving out idioms compatible with their personality, time, place and origin. An art, like any tree or flower, must have roots, and these must live in native soil, unless indeed we speak of hot-houses. It may be desirable to graft onto the native plant cuttings from other stalks, but the reverse process is unrealistic.

The important thing is not to buy the world's "best," *but to do our own best.* Whenever buying helps us toward our own fulfillment, it is good. But when it leads to passivity and frustration, it evinces a misconception of the principles of growth and development. We should avoid insularity, and continue, by all means, our long traditions of hospitality. But what would you think of a mother who feasts her guests and then lets her own children feed on crumbs?

Berlin Plans Festival Weeks

Berlin's Festival Weeks, between Aug. 30 and Sept. 20, will include performances of Gottfried von Einem's opera The Trial, also an 18th century and another modern novelty, by the Municipal Opera. Among other novelties will be Schoenberg's The Dance Around the Golden Calf. The Berlin Philharmonic Orchestra will give a Schubert concert in the Eichengalerie of the Charlottenburg Castle. Verdi's Requiem will be performed by Italian soloists. Also to appear are the British Madrigal Society, Basel Chamber Choir under Paul Sacher, Trio di Trieste, Vienna State Opera Wind Instrument Association, and an American group to be announced later.

Fifth Busoni Piano Contest

The fifth International Competition for Pianists in memory of Ferruccio Busoni will be held between Aug. 26 and Sept. 6 next by the Monteverdi National Conservatory of Music in Bolzano, Italy. The committee of judges includes Arturo Benedetti Michelangeli, Eduardo Del Pueyo, Nikita Magaloff, Jacques Fevrier, Nikolai Orloff, Carlo Zecchi, Wilhelm Backhaus, Gino Tagliapietra, Friedrich Wuehrer, Egon Petri and Rudolf Serkin.

The American representative of the Conservatory is Wladimir Lubarsky, of New York. Musicians who wish to participate may contact Mr. Lubarsky at 119 West 57th St., Suite 918, New York 19.

Polish-American Auditions

The Polish-American Collegiate Association announces its annual auditions for young musicians of Polish descent who are preparing for concert careers and have not yet made formal debut. This year's date is May 17, 1953, and the winner will be sponsored by the association in a concert at Carnegie Recital Hall, with all expenses covered. For applications and further information, write to The Concert Committee, The Polish-American Collegiate Association, 15 East 65th Street, New York 21, N. Y. Applications must be returned by April 30.

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Los Angeles Greek Theatre Series to Offer Ballet and Opera by U. S. and Japan Troupes

LOS ANGELES.—Exciting musical news was made known here early this month, when the Greek Theatre announced its program for the 1953 season. Officials of the theatre feel that their program is one of the finest ever to be offered to this city and comparable to those planned for the famed music festivals in Europe this year.

The New York City Ballet opens the series on the night of July 6—an event of particular importance since it will be this company's premiere appearance on the Pacific Coast. The entire company and staff is being transported directly from New York to Los Angeles for this engagement.

The four weeks of ballet will be followed by one of today's most novel and colorful opera productions. The management has arranged to bring the Fujiwara Opera Company from Japan for eight performances of Madame Butterfly. New to audiences here, this company captivated New York last year in a limited engagement, in which its members appeared in the series of the New York City Opera Company.

To complete this array of talent, the Greek Theatre Association will produce for the first time on the West Coast the Howard Dietz version in English of La Boheme, now being presented by the Metropolitan Opera. The cast will be headed by Nadine Conner, who portrayed Mimi at the recent Metropolitan premiere of the English version; and, in the roles of Rodolfo and Marcello, the Metropolitan stars, Brian Sullivan and Frank Guarrera.

COAST SUMMER FARE SCHEDULED

THREE ATTRACTIONS for the Los Angeles Greek Theatre series: Above, l., Maria Tallchief and Francisco Moncion in the New York Ballet Theatre's production of Stravinsky's Firebird; above, r., Nadine Conner as Mimi in La Boheme, to be sung in English; below, chorus members of the Fujiwara Opera Company of Japan, which will present Madame Butterfly.

New Non-Profit Association

For this season, Los Angeles is indebted to a newly created, non-profit association which has been formed to supplement the still rather limited musical theatre life of Southern California. Los Angeles remains one of the major cities in the United States that does not have a resident opera or ballet company. Support of the venture has come from many civic-minded Southern Californians who are firm in their conviction that something can and must be done to stimulate and broaden the quality entertainment in this West Coast metropolis.

Officials of the Greek Theatre feel that there are good and basic reasons why this particular effort will achieve its purpose. For one thing, this is the first time in recent years that the Greek Theatre, one of the most beautiful outdoor theatres in the world, has been available for opera and ballet—having, until recently, been leased for independent productions of stock light opera. And there is in Los Angeles, they believe, a vast and receptive audience for quality theatre, properly presented.

A further augury of success, it is felt, is the selection of James A. Doolittle to manage and direct this civic project. Mr. Doolittle, one of the country's most experienced and capable producers, has been responsible for bringing to Los Angeles a major portion of better entertainment, and he has been working toward the formation of a permanent, resident opera and ballet company in this city for many years.

"There is no question," a spokesman for the Greek Theatre declared, "that if this carefully planned project receives the community support it deserves, Los Angeles will be substantially advanced toward its rightful place in the ranks of the major music theatre centers of the world."

Birmingham Club Sponsors "Met"

BIRMINGHAM, ALA. — The Birmingham Music Club, Mrs. A. B. Haswell, president, has the distinction of being the only club in this country that presents the Metropolitan Opera on its regular Artist Series without further cost to its patrons. This year it is presenting Aida, with a cast including Zinka Milanov, Blanche Thebom, Leonard Warren and Mario Del Monaco. The Club also holds annual auditions for young artists in voice, piano, violin and organ, the winner in each class receiving a check for $100. This year's voice winner was Jeanne Shaffer, soprano, of Howard College.

The first annual performance of Verdi's Requiem by the Birmingham Symphony Orchestra and its newly organized chorus was given as a bonus to members and to the general public. The performance was excellent, with Arthur Bennett Lipkin conducting. Soloists were Eva Clapp White and Arline Hanke, both of the Music faculty of the University of Alabama; Dallas Draper, tenor, voice teacher of the Louisiana State University; and William Mclain, bass, of Birmingham Conservatory of Music.

The Alabama Music Teachers Association held its annual meeting in this city on March 26, with a fine attendance from all over the state. Esther Rennick, president, was in charge. The program included addresses and music.

ALICE GRAHAM.

Arrau to Give Mozart Cycle

Claudio Arrau will observe the 200th anniversary of the birth of Mozart by performing during the 1955-56 season all 21 of the composer's original concertos for piano and orchestra in a series of seven concerts in Town Hall. Conductor and orchestra will be announced later.

This fall, Mr. Arrau will present all the 32 Beethoven Piano Sonatas in seven subscription recitals in Town Hall. The dates are Saturday afternoons, Oct. 17, 24 and 31, Nov. 7 and 14, and Dec. 5 and 12.

Heide Kral Wins "Met" Contract

Heide Kral, soprano, from Toledo, O., has received a contract to sing at the Metropolitan Opera next season and a cash award of $1,500 from the American Broadcasting Company, Miss Kral, who won a Kathryn Turney Long Opera Course scholarship from the Metropolitan several seasons ago, has studied with Nevada Van der Veer and Paul Althouse. She is one of the three winners of the 1953 Metropolitan Auditions of the Air, announced on April 1. Other audition winners are Marie Traficante, soprano, from Malverne, N. Y., and Robbert Ferrin, baritone, from St. Louis, Mo., each of whom receives $1,250 from ABC and a scholarship for the Kathryn Turney Long Opera Course.

Ohlin for Inter-Allied Artists

Inter-Allied Artists are now acting as personal representatives for Hilda Ohlin, American lyric soprano, formerly of Chicago and Paris.

Opera Season Closes At the Metropolitan

The Metropolitan Opera closed its home season on the evening of April 11 with a special performance of Carmen, as a benefit under the auspices of the National Federation of Music Clubs, with leading roles sung by Risë Stevens, Ramon Vinay, Nadine Conner and George London.

The 68th season included 22 weeks during which 149 performances of 24 operas were given in the Broadway house, in addition to six in Philadelphia and two in Baltimore.

George London's first performance here as Scarpia was a feature of the repetition of Tosca on March 26. He portrayed a suave and aristocratic police chief, and had some impressive moments, especially in Act I. On the whole, his interpretation is as yet somewhat lacking in brutal power. Vocally, his work had many moments of charm and authentic portrayal, and his reception was enthusiastic. The cast was otherwise familiar, including Delia Rigal as a temperamental and appealing Tosca; Kurt Baum as a sonorous and experienced Cavaradossi; and Baccaloni as the inimitable Sacristan. Fausto Cleva conducted. R. K.

Parsifal with New Casting

In the second presentation this season of Parsifal on April 1, a high level of competence usually prevailed. After a bit of roughness and some stodginess in the beginning, the conducting of Kurt Adler brought forth a warmth, flexibility, and sonority that were splendidly suited to the music. Fine ensemble was the general rule in the stage action, the singing, and the orchestral playing, for the principal and lesser participants exhibited the humility and understanding as artists that made possible a well-integrated performance. Also, the work of the chorus had precise balance, praiseworthy style, and excellent intonation.

There were changes of cast in all of the leading roles. Emery Darcy gave a plausible characterization of Parsifal, and he sounded properly expressive in his difficult passages in the second act, though his bright voice lacked the extra power to round out the most dramatic movements. While at first Jerome Hines' vocalism in the part of Gurnemanz tended toward rhythmic declamation with a few deviations from pitch, his rich tones soon gained smoothness and melodiousness. He conveyed fully the knight's joy at the return of Parsifal on Good Friday. In his satisfactory portrayal of Klingsor, Lawrence Davidson maintained a consistent accuracy and musicality. Margaret Harshaw as Kundry sang and acted with the utmost sincerity, and her achievement was commendable even if her voice was too dark and not voluptuous enough for the part of the temptress. Both vocally and dramatically Sigurd Bpoerling was outstanding as Amfortas, particularly in his big scene before the Grail is uncovered in the first act. His lines had a memorable, deep, human and poignant quality, and his cry of "Erbarmen!" communicated a plea for compassion as genuine as any we are likely to hear in this symbolical and mystical masterpiece by Wagner.

E. B.

The Good Friday afternoon repetition of the work had a cast in large part the same except that George London sang Amfortas for the first time at the Metropolitan. This role, which he has portrayed with great success at Bayreuth, found him in equally impressive vein on this occasion, a reading of vocal poignancy and dignity, and one marked by notable power and histrionic conviction. Set Svanholm was heard as Parsifal, a familiar interpretation.

Among other performances during the last fortnight was that of Carmen at the matinee on March 27, when Giulio Gari was heard as Don Jose for the first time with the company, a well sung version, in which Herta Glaz also did her initial Mercedes with the "Met."

The Tristan on the same evening presented Sigurd Bjoerling for the first time here as Kurvenal—an impersonation of sturdy force and sonority of tone.

In the closing Saturday matinee hearing of Lohengrin, Brian Sullivan sang the title role for the first time with the company, giving substantial lyric voice to the role. The cast included Mmes. Steber, Harshaw, Messrs. Hotter, Sigurd Bjoerling, Budney and others, under the baton of Stiedry.

The final week included also repetitions of Cavalleria Rusticana and Pagliacci on the afternoon of April 4 and again on April 10; La Boheme in Italian, as a benefit for Haarlem House on April 4; Fledermaus on April 6; a final La Traviata on April 9; and Samson et Dalila on the evening of April 8.

Tour Opens

The members of the company participating in the spring tour left New York on April 12, and will be heard in 17 operas on a seven weeks' itinerary. The "Met" caravan included two passenger trains, to accommodate the singers, orchestra of 92, and various other departments such as ballet, chorus, and technical divisions. Two freight trains were also required to hold the sets and properties for the operas. The chorus will be supplemented in communities were Boris Godounoff and Lohengrin are being given. The tour includes the following cities:

Cleveland (April 13-18), Boston (April 20-26), Washington (April 27-29), Atlanta (April 30-May 2), Birmingham (May 4-5), Memphis (May 6-7), Dallas (May 8-10), Houston (May 11-12), Oklahoma City (May 13), Des Moines (May 14), Minneapolis (May 15-17), Bloomington (May 18-19), Lafayette (May 20), Rochester (May 21), Montreal (May 22-24), Toronto (May 25-30).

IN THE MAIL BAG

"Met" Standee's Lebensraum Gone

To the Musical Courier:

After the curtain has gone down on this season's last performance of the Metropolitan Opera, workers will take over the theatre to install the new seating arrangements which will give the old house a "new look," and more important, will yield additional revenue at the box-office. The orchestra circle will be ripped out and the rows making up the orchestra widened on both sides of the house, so far as the sight lines will allow for it. This will provide more seats at higher prices and yield a badly needed increase in earning power of the first floor. So far, so good.

But what about the standees whose *Lebensraum* will be badly diminished by the new arrangement? When Mr. Bing took over the management of the Metropolitan, at his first press conference he made the point that he wanted as many young people as possible as listeners to the performances. A wise statement, for these are the audiences of tomorrow. As we all know, young music-lovers usually are not in a position to spend too much on their more educational leisure hours, such as visits to the Metropolitan. The two dollars which they pay for standing-room tickets (general admission) constitute the maximum they are able to afford. With the new seating arrangement, these young people who can not pay for the high-priced seats will be driven away from the old, and for them financially feasible, location. They can either change to seats in the upper floors, which are sold out anyway most of the time, or give up attending performances.

It seems doubtful whether the financial gain resulting from this "improvement" will compensate for the lost opportunities for fostering appreciation of opera among the young opera lover.

OPERA FAN.

New Philadelphia Assistant

Joseph H. Santarlasci has been made an assistant manager of the Philadelphia Orchestra, effective April 1. Mr. Santarlasci is treasurer of the Philadelphia Orchestra Federal Credit Union, and assistant treasurer of the orchestra's Pension Foundation.

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NEW YORK CONCERTS

CARNEGIE HALL

Philadelphia Orchestra, Eugene Ormandy conducting, March 24, E.—Respighi's enchanting suite for small orchestra, The Birds, opened the program. The five short pieces are based on early melodies and, in the imaginative ornamentation of a master of scoring, provide fascinating studies in orchestral colors. The stylistic performance added to the auditors' pleasure.

The novelty of the evening was Ernst Krenek's Medea, for contralto and orchestra, based on a text by Robinson Jeffers after Euripides. Blanche Thebom, for whom the work was written, was the soloist. In his dissonant music Mr. Krenek employs his more recent twelve-tone technic. He has written an orchestral background to Jeffers' powerful words, which, in its economical orchestration, does not interfere with the singing voice. The latter is treated with daring liberty, without conventional melodic line; it leaps between distant intervals, and demands of the singer great musicality and excellent vocal control. Miss Thebom's delineation was superb in the intensity of its musical projection. The orchestral accompaniment was an example of well-balanced playing in its forceful delicacy.

The program closed with Tchaikovsky's Symphony "Pathetique." Here Mr. Ormandy unleashed the well-controlled forces of the orchestra, giving a reading of impressiveness and beguiling sonority. H. W. L.

New York Philharmonic-Symphony, Guido Cantelli conducting, March 26, E.—The concert opened with the delightful baroque music by Andrea Gabrieli in the stylistically sensitive adaptation by Ghedini, La Battaglia (first performance in America). The piece, written for brass and woodwind instruments, depicts a battle. What a chivalrous undertaking it must have been to go to war 400 years ago is divulged in these pages, which were recreated with great delicacy and tonal balance.

Mozart's D Minor Concerto for piano and orchestra (K. 466), played with great beauty by Rudolf Serkin, followed. The controlled passion with which he interpreted the wondrous corner movements, the sublime lyricism which pervaded the Romanza, made his reading memorable. Mr. Cantelli and the orchestra gave the soloist admirable support.

After intermission there was given the American premiere of Pizzetti's Preludio a un Altro Giorno, a composition of post-romantic stylistic tendencies, beautifully orchestrated and affording persuasive expression to its programmatic idea, the change from a troubled to a better world. The serenity of the music and its unpretentiousness were appreciated by the audience. The concert closed with a stirring reading of the Moussorgsky-Ravel Pictures at an Exhibition. Messrs. Serkin, Cantelli and the orchestra were feted. H. W. L.

New York Philharmonic-Symphony, Dimitri Mitropoulos conducting, April 2, E.—Returning to his podium after four months' illness, Mr. Mitropoulos was greeted by a heart-felt ovation from both audience and orchestra. The *pièce de résistance* was the powerful Vaughan Williams Fourth Symphony in F minor, one of the composer's most formidable compositional efforts. Architecturally speaking, it is as though the work were built of great stone blocks. Constructed from small generative motives, and held together by a masterful use of cyclical form, the score exemplifies a craftsmanship unsurpassed by any contemporary symphonist. Mitropoulos made the most of the force and drive inherent in the work; a completely comprehensible reading resulted.

In memory of the late Serge Prokofieff, Mitropoulos completed the concert with a driving performance of the Russian master's Symphony No. 5 in B flat major. Characterized by brilliant orchestration and invigorating melodies, this opus has considerable audience appeal. Perhaps this reviewer would have been more impressed with the Prokofieff had it not appeared in such near relationship to the Vaughan Williams masterpiece. As it was, Prokofieff came off second best. However, both conductor and orchestra seemed to have this work even better under hand than the more complex and demanding English score.

For the opening Mr. Mitropoulos led the orchestra in a moving reading of the conductor's own arrangement of the beautiful Prelude and Death of Dido from Purcell's Dido and Aeneas. The evening was full of strong music well-played, with both conductor and orchestra in good form. A nearly full house was on hand to welcome the conductor back. G. W. W.

April 5, A.—Sunday's matinee offered Berlioz's rarely heard song cycle, Nuit d'Été, op. 7, in commemoration of the composer's 150th birth anniversary. With Mitropoulos conducting a beautifully transparent reading and with Eleanor Steber lending her lovely voice to the grateful vocal line, the performance was impressive. It was hard to believe that this was—as the program stated—the first New York hearing in their entirety of all seven of the works in this cycle, based on atmospheric lyrics by Théophile Gautier. The program repeated Vaughan Williams' Fourth Symphony and added Bach's choral prelude Wachet Auf, arranged for orchestra by Ormandy, and the same master's C minor Passacaglia and Fugue in Respighi's version.

Adi Bernard, March 22, 5:30 p.m.—The pianist chose Bach's Fantasy in C minor, the Mozart Sonata in E flat major, K. 282, Weber's Rondo Brillant, Beethoven's Sonata, op. 31, No. 2, in D major, the Mendelssohn Rondo Capriccioso. Two Chopin numbers, a group of contemporaries, and the Liszt Hungarian Rhapsody No. 12. In the present-day assortment were three premieres—Dance by Robert Ward, Chanson sans paroles by Gertrude Herland, and Frolic by Howard Weiss. Miss Bernard's conception had musicianly grace, and her tone was sensitive and pleasingly clear. Her careful execution resulted sometimes in a lack of buoyancy even though the harmonic pattern was rich. The Liszt number, however, was technically fleet and brilliant while the emotional depth of poetic feeling in the Chopin pieces was highly eloquent. M. L. S.

Monique de la Bruchollerie, March 22, E.—Mlle. de la Bruchollerie opened her list with Bach's Chromatic Fantasy and Fugue. Rarely has one heard the introductory passages done with more brilliance, or a more dextrous and intellectually well-planned rendition of the piece as a whole, particularly the clarity of the Fugue and the romantic approach to the composition, which in this reading was fully justifiable. Following Mozart's Sonata in C major, in a rather dry and business-like rendition, the pianist proceeded to what should after the romanticism in the Bach Fantasy have been the highlight of her program, a group of pieces by Brahms and Chopin. But neither of these composers fared too well in the rather cool and detached interpretation of this highly endowed virtuoso. The Intermezzo, op. 118, No. 2, completely lost its innate intimacy and lyric charm, and the Ballade, op. 118, No. 3, was played so aggressively and with so percussive a tone that it lacked atmospheric values. Chopin's Barcarolle fell short of its real meaning in spite of rhythmic incisiveness and some successful colorations. The artist's remarkable technique was especially evident in compositions by Szymanowski, Shostakovich and Prokofieff's Sonata No. 3, op. 28. She was warmly received. H. W. L.

Chorus of the University of Puerto Rico, Augusto Rodriguez conducting, March 27, E.—A remarkable degree of technical and musical versatility was manifested by this moderate-sized group of young men and women. Their singing nearly always had balance and preciseness. They could achieve vivid dynamic contrasts, lovely shading, and a good variety of mood. Only at a very few points did the upper voices seem not quite as secure as the lower ones. Color and freshness were dominant features. The diversified program listed religious chants (Victoria's Ave Maria among them), secular works by Palestrina and Di Lasso, contemporary selections by Rodriguez, Chavez, Cowell and others, Latin-American folk music, and items in a more popular vein by Caribbean composers. Vigorous, almost barbaric, rhythmic devices were revealed in Rodriguez' brief Kyrie Eleison. Randall Thompson's fine Alleluia was rendered with vitality, especially in the penultimate section where the voices imitate the ringing of church bells. William Schuman's Te Deum had thoughtful and sturdy passages in its polyphonic set-

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ting. It was unfortunate that Mr. Rodriguez did not choose one long work to break the succession of short pieces. But this exceptional chorus gave a noteworthy concert all the same. E. B.

TOWN HALL

Christopher O'Malley, N. Y. debut, March 19, E.—The American baritone exhibited some understanding of style and tastefulness in a nicely varied program. His selections included the Currite Populi motet by Monteverdi, the Telemann-Dórumsgaard Kleine Kantate von Wald und Au, Bach's Cantata No. 56, Ich will den Kreutzstab gerne tragen, two songs by Poulenc, and three song-cycles, Fauré's L'Horizon Chimérique, Beethoven's An die ferne Geliebte, and Ned Rorem's From an Unknown Past. The seven brief pieces of the Rorem work, heard for the first time for solo voice instead of a chorus, had elegance and dignity. Mr. O'Malley's vocalism lacked the breath support to mold many smooth phrases and his tones tended to be dry, spread and weak. It was decidedly to his credit that, despite his technical handicaps, he could suggest the right mood in portions of the Fauré, Poulenc, and Rorem scores. Robert Hufstader accompanied at the piano. The other instrumentalists in the Bach Cantata were Joyce Flissler and Mary Katz, violins; Carolyn Voigt, viola; David Wells, cello, and Eldon Gatwood, oboe. E. B.

Frank Martori, N. Y. debut, March 20, E.—A generally satisfactory technique and a pleasant tone, sometimes warmly colored in softer measures, were disclosed by the young pianist. He traced a coherent line in the latter half of the Barber Sonata's Adagio division, and interesting passages occurred from time to time in other sections. But the Sonata's overall structure was obscured by a sporadic lack of firmness in rhythm and finesse in shading. Excessive rubati and vagaries of rhythm and phrasing were noted in the Intermezzi and Rhapsody of Brahms' opus 119. While often clear in sound, the Chopin F major Ballade was imbued with little elegance or intimacy. The swift portions of the Chopin B minor Scherzo were beyond Mr. Martori's technical abilities. He played with charm and understanding four new pieces by Bozidar Kunc, a Nocturne and Three Animated Cartoons. These brief, light romantic pieces had qualities reminiscent of Czech folksongs and dances. E. B.

Carmen Shepperd, March 22, A.—In a return recital, the mezzo-soprano sang a tasteful program with a voice of pleasing quality. It was especially rich and full through the middle register, though at times slightly explosive in the extreme upper range, and reflecting some weakness in the lower part. Miss Shepperd's splendid musical background and ingenuity combined to make a program with a sincere and artistic effect and with considerable audience appeal. At times the dictional objectives were blurred, although this proved to be the infrequent exception rather than the rule. Her singing of the Mozart Parto, Parto aria, with clarinet obbligato by Augustin Duqués, and the Lieder group were bright spots on the program. The first group consisted of airs by Cesti, Strozzi and Handel; which was followed by five Hugo Wolf songs and the Parto, Parto aria from La Clemenza di Tito by Mozart. The second part of the program was taken up by French songs of Milhaud and Fauré; also Negro spirituals, arranged by G. O. Conner-Morris, Lawrence Brown and Charles Manney, and Ned Rorem's splendid The Resurrection, in manuscript. Norman Johnson was the effective accompanist. L. C.

Lorna Sydney, N. Y. debut, March 23, E.—The Australian mezzo-soprano, who has had much experience as a singer in the Vienna State Opera and the concert halls of Europe, gave a recital of arias and songs by Bach, Brahms, Franz, Wolf, Richard Strauss, Marx, Wolf-Ferrari and Bartok. She revealed a voice of ample size and range, of fundamentally rich and warm color, often attractive in its dark, middle and lower registers. At times her tones were not freely produced and became wobbly, forced, unfocused or a shade flat, so that there were blemishes in nearly all of her readings. Yet she showed considerable musicality and could suggest the deeper moods in Brahms' Von ewiger Liebe and Der Tod, das ist die kühle Nacht and the dramatic quality in Franz' Im Herbst. Her vocalism had a suitable sensuousness in parts of the Wolf-Ferrari cycle, Rispetti, though it lacked the agility for Brahms' Ständchen and Wolf's Begegnung. Despite some stiffness, the greater clarity of her singing in the Bartok group of Village Scenes helped disclose their robustness, Hungarian flavor, and declamatory lines. James Shomate was the proficient accompanist. E. B.

American Bach Society, March 24, E.—Much of the time substantial musical attainments were evident in the performances by the members of this group in their second and final concert of the season. Four short Mozart Sonatas for Organ and Strings (full of liveliness and grace) and the Handel Concerto No. 4 in F for Organ and Orchestra (by turns joyous and meditative) received the most engaging interpretations. Melville Smith was the musicianly, spirited, and usually skillful soloist, playing on a small organ that had a clean and pure sound and a low volume, suitable for an ensemble of a few instruments. Some imbalance and heaviness were apparent in the reading by the violinist Jacques Margolies of the Bach E major Sonata in an arrangement that assigned the accompaniment to two harpsichords and a cello. Delicate, plaintive, early French songs by Binchois and Machaut and two more rugged German songs from the Glogauer Liederbuch were sung by the bass Paul Matthen with much smoothness and stylishness and only a little blandness. He gave a literal version of the Handel Cantata, Cuopre tal volta il cielo, with its fine pre-Mozartean arias. Other participants included Sherman Goldscheid, violin; George Brown, viola; Maurice Bialkin, cello; Joseph Marx and Marilyn Miller, oboes, and Robert Conant, harpsichord. E. B.

Aline Van Barentzen, N. Y. debut, March 25, E.—For the most part a dependable musician, the French pianist disclosed much sincerity and warmth and a strong technique in a standard program. In the main, her reading of the Beethoven "Waldstein" Sonata had clarity and a large design, but required a shade more of subtlety in certain details, such as the elucidation of accompaniment figures and the plotting of dynamic levels in the Finale. Impressive in line, balance, and the apt suggestion of mood were her performances of the Schumann Symphonic Etudes and the Chopin C sharp minor Nocturne, op. 27, No. 1, and C sharp minor Etude, op. 25, No. 7. Four Debussy Preludes and the Ravel Oiseaux tristes and Toccata were delicately and appropriately shaped, though one noted the absence of veiled sonorities in the Debussy. Mme. Van Barentzen's tone needed more velvety and varied touches for poetic and intimate passages in Romantic music. Yet even the Chopin specialists rarely construct his F minor Fantasy as well as she did. And in general, her musicality had a healthy naturalness and sanity that was conveyed with admirable facility. E. B.

Oratorio Society of New York, March 26, E.—An unusual and lengthy program of merit was presented by the Society, under the capable direction of Alfred Greenfield. The mixed program included the seldom-heard Handel Passion of Christ, the Third Suite in D by Bach, the Overture to Handel's Esther, three choruses from the Bach B Minor Mass and his Cantata No. 11. The vocal soloists were Barbara Troxell, soprano; Jean Schneck, contralto; Charles Curtis, tenor, and John Powell, bass. For the most part, chorus and soloists sang convincingly, and frequently with balance and richness of tonal quality, despite occasional insufficient variety of dynamic effects, especially in the Bach Cantata. The Handel Passion was revealed as a work with a striking near-operatic textual and musical setting, in which the choristers and soloists

(Continued on following page)

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NEW YORK CONCERTS

(Continued from preceding page)

joined to provide a generally excellent performance. In the role of the Daughter of Zion, Miss Troxell in particular sang persuasively and with impressive vocal warmth. Hugo Kolberg was the orchestral concertmaster, Murray Karpilowsky the trumpeter, and Adolph Teichert the harpsichordist. L. C.

Henri Deering, March 27, E.—Mr. Deering, not heard in recital here for a few years, attracted a sizeable crowd of admirers who rewarded his efforts with cordial applause. The artist began with Franck's Prelude, Choral and Fugue, presented in a rather lyrical, pensive manner. He then played a group of Chopin, music which obviously is close to his heart. Without aiming to show dazzling technical achievements, he played the Impromptu in F sharp major, four Etudes, the Nocturne in E major and the Fantasie in F minor with an almost self-effacing restraint. His interpretation had moments of fine lyrical beauty. Mr. Deering closed the program with four pieces by Debussy. H. W. L.

Koussevitzy Foundation Memorial Concert, March 29, A.—With Leonard Bernstein as conductor and Ruth Posselt as soloist, the Serge Koussevitzky Music Foundation in the Library of Congress and the Koussevitzky Music Foundation, Inc., presented an orchestra concert in observance of the tenth anniversary of the Koussevitzy Music Foundation, Inc. From a total so far of more than 50 works commissioned by the group, four compositions were played, written between 1944 and 1953. The opening Prelude for Orchestra by Edward Burlingame Hill was commissioned by the Foundation especially for the occasion of the memorial concert but also to commemorate the composer's 80th birthday. It is a colorful score, written in the vein of French impressionistic music, with a dash of Richard Strauss' melodic structure, and the lucid reading of Mr. Bernstein gave an inspiring start to the concert. Nikolai Lopatnikoff's Concertino for Orchestra, op. 30, was commissioned in 1944 and is dedicated—as are all the works—to the memory of Natalya Koussevitzky. The three movements are distinguished by craftsmanship and a freshness of inventiveness which are highly appealing. The rhythmic incisiveness in the corner movements, and lyric beauty of the second section are noteworthy.

Dallapiccola's Tartiniana, for violin and orchestra, was completed during his residence as a composition-teacher in Tanglewood in 1951. The thematic material is conceived in the style of Tartini. Forgoing his usual penchant for twelve-tone technic, Dallapiccola wrote an enjoyable tonal divertissement, if sometimes dissonant, brilliant for the solo instrument. Miss Posselt gave it a consummate reading. The closing number was Harold Shapero's Symphony for Classical Orchestra. The complete 40-minute score had not been played here before, although the second movement had impressed favorably when it was done in 1950 by the Philharmonic Symphony under Bernstein. The score is constructed in accordance with the pattern of the classical symphony. It is rich in musical thoughts, sparkling in its rhythmic freshness (often a la Stravinsky) and refreshing in its melodic wealth. The performances of all the works had the earmark of authenticity. Bernstein and his orchestra were the recipients of a long ovation in which composers Lopatnikoff and Shapero shared. H. W. L.

Alton Jones, March 29, E.—The eminent American pianist, known for his teaching at the Juilliard School as well as a recitalist, was heard in an attractive, if somewhat conservative program. It had the earmarks of his knowledge of tradition, though there were individual traits in his reading of the Chopin B minor Sonata. A musical tone was much in evidence and this was also a feature of the playing of Beethoven's C major Sonata, op. 2, No. 3. Some of the tempi seemed on the deliberate side, and there were rhythmic details in the latter work which could be debatable. Mr. Jones set forth pleasantly the modern-style Sonata No. 2 by Norman Dello Joio. He showed musicality throughout his recital, was especially appealing in the Haydn Adagio in F and in Debussy's atmospheric Jardins sous la Pluie revealed a colorful and sensitive evocation of mood. M. C.

Bowdoin College Glee Club, March 30, E.—Under the energetic, capable direction of Frederic Tillotson, the concert revealed a well-trained choral unit of earnest college youth, with remarkable vocal power available for use at all times. Frequently a well-proportioned tonal and interpretative balance yielded some splendid, well-resonated singing, and excellent dictional and choral effects, but in some instances intensified dynamics papeared to overshadow the finer and sensitive approaches to artistic and colorful phrasing. The program listed numbers and arrangements by Lassus, Webber, Nanino, Bach, Holst, Moore, Binder, Niles and Vaughan Williams. The soloists included Gordon Stearns and Lewis Welsh at the piano; Donald Hayward and Douglas Reid, baritone; Dennis King, bass and Frederick Weidner III, tenor. L. C.

Paul Matthen, March 31, E.—Style, musicianship and sincerity were the keynotes of Mr. Matthen's recital. With the musicianly Gregory Tucker at the piano, he presented in its entirety Schubert's Die Winterreise. The performance of such a cycle, especially if its general atmospheric content is one of sadness and gloom, is a daring enterprise under any circumstances. Its risks increase if, as in this case, the original language is foreign to the interpreter, so that its most intimate meaning and emotional reflection have to be acquired. Mr. Matthen, who brings to his task a bass-baritone of excellent training, did himself proud in the interpretation of the 24 songs. He was most of the time very convincing in his projection of the feeling of the poems and knew how to adapt vocal colorings imaginatively to the requirements of each number. His vocal training and command of his voice were an asset in his endeavor. Insistent applause brought encores. H. W. L.

Oberlin College Choir, April 4, A.—Formerly known as the Oberlin A Cappella Choir, this group gave a program of fine musical discrimination, consisting of 16th century compositions by Raselius, Palestrina, Tallis and Philips; 15th, 16th and 17th century works by des Prés, Garnier, Gesualdo and Hassler: the Bach Cantata 150 (with instrumental ensemble); arrangements of Negro spirituals by Dawson, and a concluding contemporary group of highly interesting choral numbers by Georg Schumann, Joseph Wood, Ludwig Lenel and Randall Thompson. The mixed choir of over 50 fresh young voices, under the inspiring and skillful leadership of Robert Fountain ,revealed impeccable training and ability to sing together with outstanding musicianship in a wide range of musical styles. Technical factors were generally well under command, and there was evident a musical sensitivity in-

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volving finely executed, subtle nuances, phrase colorings, rhythm, and dynamic shadings and climaxes. However, the extremely difficult Bach Cantata appeared to offer some difficulty of intonation as between the singers and the light instrumental accompaniment. L. C.

New York Chamber Orchestra, April 5, 5:30 p.m.—Presented by The Music Performance Trust Fund of the Recording Industry in co-operation with the American Federation of Musicians Local 802, the Composers of the United States and Canada through the Composers-Authors Guild, the Canadian League of Composers, the Fellowship of American Composers and the National Association for American Composers and Conductors, the New York Chamber Orchestra, under Franz Allers, conductor, performed an interesting program, consisting of Purcell's Abdelazer Suite, Arthur Honegger's Le Dit des Jeux du Monde, George Antheil's Serenade for String Orchestra, and Richard Strauss' Duet Concertino for clarinet and bassoon with string orchestra and harp.

This ensemble of players in the pit of several Broadway theatres met weekly during some years to rehearse chamber orchestra literature. Its first public appearance, scheduled as part of this year's New Friends of Music series, was canceled. The works heard, with the exception of the Purcell, had first New York performances. Honegger's is incidental music to a dramatic poem of Paul Meral, atmospheric and colorful. Antheil's Suite is based on folklore music and well written, Strauss' Duet-Concertino, composed during the last year of his life, has all the marks of his compositorial technic if not the spark of his earlier music. The performances under the firm guidance of Mr. Allers were gratefully received by the audience. During intermission, Jean L. Howson of Toronto, was honored for her efforts on behalf of Canadian composers (receiving her award from the Canadian Consul General) and Annabel Morris Buchanan, for her work in preserving early American folk music. H. W. L.

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CARNEGIE RECITAL HALL

Richard Loo, N. Y. debut, March 8, E.—This young baritone, a native of Honolulu, from the cast of South Pacific, presented a recital debut of interest before an enthusiastic audience. The capable accompanist was Sergius Kagen. The program included Purcell and Handel music, French songs by Duparc and Poulenc, Schubert and Wolf Lieder, a group of American songs which featured premieres of Grass by Frederic Hart and From the Dark Tower by Robert Kurka, also songs by Howard Swanson, Charles Naginski and Mr. Kagen. Mr. Loo possesses a voice of pleasant quality and warmth, when not extended to its full limits, and of considerable volume and satisfactory range. He has a fine imaginative sense and is effective in his delineation both of text and music; his sincerity of purpose and musical intelligence are at times in evidence. As the evening progressed, his singing became more fluent. The concluding group was done with especial ease and interpretative understanding. The singer has strong potentialities for future development. L. C.

Menachem Myerson, March 24, E.—Assisted by Esther Balasha, pianist, the youthful cellist played a musically and technically demanding program of works by Bach and Boccherini. Debussy's Sonata, Beethoven's Sonata in D major, op. 102, No. 2, two pieces by Vittorio Rieti, and Josquin Nin's Suite Espagnol. The not large but cultivated tone of the artist, combined with a genuine and well-projected musical talent, made a most favorable impression on the audience which filled the hall to capacity. H. W. L.

Composers League Program

The League of Composers presented an evening of contemporary European music on March 29 at the Museum of Modern Art. The works heard were mostly rather undistinguished, though their execution was first rate. Leon Kushner played the Sonate pour Piano by Henri Dutilleux. This is music fed by memories of French impressionism though more dissonant. It shows a craftsman at work, but the inventive power is rather limited. In Sonata da Camera for clavicembalo and ten instruments by Goffredo Petrassi, Ralph Kirkpatrick played the harpsichord part. It is more or less a study in sound, colorful, but only skin-deep in its musical perception. Frederic Waldman conducted an ensemble consisting of Norma Auzib, Hermilo Novelo, violin; Ann Denton, Donald Hopkins, viola; Jackson Wiley, cello; Stuart Sankey, doublebass; Kenneth Schmidt, flute; Henry Schuman, oboe; Donal Lituchy, clarinet, and Arthur Weisberg, bassoon.

The second half began with a commemoration of Prokofieff's passing. Beveridge Webester played the Andante from the Piano Sonata No. 7. He then was joined by Herbert Sorkin in P. Racine Fricker's Sonata for violin and piano, op. 12, a rather dry-sounding score, though constructed with solid knowledge. The concert closed with Guido Turchi's Invettiva (from the Carmina Burana) performed by the Hufstader Singers, Robert Hufstader conductor, and Jean and Kenneth Wentworth, duo-pianists. H. W. L.

Brigitte Dolores with City Symphony

The City Symphony Orchestra, with Franz Bibo conducting, which was founded 27 years ago by the late Judge Leopold Prince, gave its third concert of the winter schedule at New York's American Museum of Natural History on March 29. Its major presentations were the Mendelssohn Piano Concerto No. 1, G minor, op. 25, with Brigitte Dolores as soloist, and Kalinnikow's Symphony No. 1, G minor. In the former work young Miss Dolores gave a capable performance and was enthusiastically applauded by the audience of nearly three thousand, who obliged her to take many bows. The other soloist appearing on the program was Frank Crane, tenor, who included arias from The Messiah, Lucia di Lammermoor and Werther and sang with artistry. He also was warmly received by the listeners. S. B. M.

Joins Eastman Summer Faculty

Otto Deri, professor of music at the College of the City of New York and cellist of the New York Trio, will join the Eastman School of Music faculty during the coming summer session.

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DILLING HARPIST

Chicago Premieres Williams Work

By René Devries and Dosha Dowdy

CHICAGO.—The Chicago Symphony Orchestra and its musical director, Rafael Kubelik, received a tremendous welcome at the first concert (March 14) following a successful Eastern tour. An all-Brahms program with Isaac Stern as soloist drew a full hall. Kubelik opened the concert with an exhilarating performance of the Academic Festival Overture, after which Stern was heard in a sturdy and well thought out performance of the Violin Concerto. Few if any of his rivals could give a more brilliant performance and one so embossed with solid technic and beautiful tone. The accompaniment he received matched his own impetuous interpretation.

The Second Symphony occupied the balance of the program. Its execution could be cause for discussion, for some of us thought the tempi were Kubelik's own; but dissenting voices seemingly were in the minority, for the majority gave vent to approbation. Thus the homecoming of the orchestra must be registered as a success for all participents, if not for all the listeners.

Horowitz was to have been the soloist at the concerts of the following week but illness compelled him to cancel the engagement, which was to have marked the 25th anniversary of his first appearance with this orchestra. The reshaped program gave Kubelik opportunity to shine in all of his directorial powers during the Bruckner Fourth Symphony, which won a real triumph. The press joined the public in warm praise for this reading.

Vaughan Williams' Antarctica Heard

The programmatic Sinfonia Antarctica by Ralph Vaughan Williams received its first performance in America in Orchestra Hall on April 2-3 by the Chicago Symphony, under Kubelik. This large-scale work, in five descriptive movements, was reviewed at length in Musical Courier by Arthur Notcutt at the time of its London premiere (issue of Feb. 15, 1953). It remains only for us to report the remarkable reaction to the work. The audience was so enthusiastic that Kubelik returned no less than five times at the close, and waved the orchestra to its feet to acknowledge the unusual acclamation. Superbly scored, the symphony establishes a powerful mood in its depiction of various aspects of Scott's ill-fated expedition to the South Pole. Mary Jane Benscoter, soprano, a member of the University of Illinois Choir, as well as other selected singers of this group (Paul Young, director), participated in the ovation for their singing of the vocal portions in the symphony.

Following this, Brahms' Second Piano Concerto in B flat major was given a most impressive performance by Solomon, who had a splendid accompaniment by the orchestra. The concert opened with the Bach-Stock chorale prelude, O Mensch, bewein dein Suende gross.

Symphony Youth Concerts Auditions

Young instrumentalists and vocalists who aspire to careers on the concert stage are offered an opportunity to audition for solo engagements with the Chicago Symphony in next season's series of Young People's Concerts. George Schick, associate conductor, has set the audition dates for May 4 and 5, from 9:30 a.m. to 3 p.m. The auditions are open to instrumentalists under 16 years of age; and vocalists who have not yet reached their 20th birthday. Aspirants are required to write to the Chicago Symphony Orchestra office, in Orchestra Hall, and request an audition application, then an audition appointment will be made. Instrumentalists are expected to perform one movement of a concerto from the standard repertory.

Plans for the 1953-1954 Young People's Series will be announced later. In the current season there are two series of six concerts each for audiences of all age groups.

Boston Pops Tour Orchestra Heard

The Boston Pops Tour Orchestra headed by popular Arthur Fiedler, with Hilde Somer, pianist, as soloist, appeared in concert at Orchestra Hall, March 22. Fiedler's program included the Rakoczy March, the Overture to Mignon, Waltzes from Rosenkavalier, Chabrier's España Rhapsody and a dozen more pieces, with Ravel's Bolero having to be repeated. Miss Somer was the soloist in Dohnanyi's Variations on a Nursery Song.

Michael Rabin in Recital

Michael Rabin, youthful violinist, in his initial recital at Orchestra Hall, March 31, scored the success that seems to be his wherever he appears. The lad, who is only 17, already has an artistic equipment that is remarkable. Though perhaps he may not have reached full maturity, particularly in interpretation of classical works, his phenomenal virtuosity won general enthusiasm for his playing. His tone was voluminous if a trifle metallic at times. His programs included works of Vitali-Charlier, Bach, Brahms, Vieuxtemps, Chopin-Milstein, Suk, Stravinsky-Dushkin and Ravel. Rabin was well seconded by David Garvey at the piano.

Benteler-Hansen Recital

Franz Benteler, violinist, and Jack Hansen, pianist, whose talents are well known here, played a joint recital in Fullerton Hall recently, to a large, responsive audience. Handsome Mr. Benteler made an imposing appearance, and showed himself to be a gifted and serious musician in the opening work, Richard Strauss' Sonata in E flat major. He has a beautiful tone, admirable technic, and is innately musical. His Mozart—the concerto in A major, No. 5—was lacking in classic tradition to some extent. Mr. Hansen is a fine talent, well disciplined, with a big technic and a flair for performance that made his playing always interesting. Only in lyrical passages such as those in the Chopin Prelude in C sharp minor, op. 48, was the pianist disappointing. His habit of hesitating before important melody notes prevented the easy flow of melodic line. He was at his best in virtuosic performance, and in the closing Lesghinka of Liapounov, which brought encores.

The Gluck-Sgambati Melodie from Orpheus, Bach's Concerto in Italian Style, two Chopin Preludes, and Bartok's From the Diary of a Fly were played with mature musical understanding.

Baroque Instrumental Series

The Chicago Society of Ancient Instruments opened a series of concerts at Kimball Hall on April 3, devoted to

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Baroque instrumental music. The first concert featured the Chamber Orchestra of the society, conducted by Richard Schulze. The other dates are Saturday afternoons, April 11, 18, 25 and May 2. On March 21, the society inaugurated its harpsichord studio in the Kimball Building. Associated with this project are Richard Schulze, director, Norman Curtis, and Theodora Schulze.

Church Music Seminar Planned

An International Church Music Seminar, under the direction of the American Music Conference, will be held in the Chicago Coliseum on Oct. 6-9 as part of the free educational program of the International Churchman's Exposition. Announcement came from Marcus W. Hinson, manager of the exposition.

Roosevelt College Piano Conference

Roosevelt College School of Music held a Piano Conference on April 6 and 7. The first day presented sessions presided over by Maurice Dumesnil, whose subject was Debussy, with a plan of study for understanding and playing, and demonstration of the technic; Margit Varro, on Studying, Teaching and Enjoying Mozart; Saul Dorfman on the Piano Recital. On April 7 Alexander Tcherepnin discussed Contemporary Music and its Place in Piano Teaching; Alexandria Veeta spoke on the Piano Recital; and Mr. Dorfman, Marion Hall and Robert Reuter, on the Piano Lesson. Mr. Dorfman, chairman of the piano department at the college, was chairman of the conference. The other lecturers were Roosevelt College faculty members, except Mr. Tcherepnin, who is from DePaul University.

May Morning Musicale Scheduled

The women's scholarship committee of the Chicago Musical College, Mrs. William E. Vogelback, chairman, will sponsor a series of morning concerts in 1953-54 at the Ziegfeld Theatre. Persons contributing $25 or more to the scholarship fund will be guests of the committee at these concerts. To set the pattern for the series, the committee has arranged a May Morning Musicale on May 6 in the Ziegfeld Theatre, for an "invitation only" audience made up of friends of the committee who are interested in the musical development of the city. Artists at this event will be Martial Singher, French baritone, and Alexander Schneider, violinist, both members of the faculty of the Chicago Musical College. Dr. Rudolph Ganz, president of the college, will be at the piano. Last month Mrs. Vogelback launched the 1953-54 program at a tea for members of the committee, at which she introduced to them Dr. Ganz, and Edward Johnson, chancellor of the college.

Bruno Glade Studio Notes

Genevieve Alexsunas, gifted artist pupil of Bruno Glade, will represent PSI Chapter of Delta Omicron at its National Convention in Chicago at the Bismarck Hotel in July. Miss Alexsunas was heard recently at the Saturday noon concert of the Chicago Public Library and in a recital given at the American Conservatory by pupils of Mr. Glade. Others participating were Ann Haeussler, James McCain, Wilbur Kruse, Edith Martin and Norman Curtis, heard in Weber's Konzertstueck with Mr. Glade at the second piano.

Among the Artists

Andrew Foldi, basso, made three appearances as oratorio soloist within a fortnight, in the St. Matthew Passion at Augustana College, Rockford, Ill., and Rockefeller Chapel, University of Chicago; and in the Chicago Musical College performance of Haydn's Creation, given at the Navy Pier. He appeared in recital at New Trier High School on April 14. Ralph Nielsen, tenor, and Reinhold Schmidt, baritone, were also soloists in the University of Chicago's performance of the St. Matthew Passion.

Louise Tischler, composer-pianist, was represented on the Halevy Choral Society's Concert of Jewish Music heard in the Eleventh Street Theatre, with her Concertino in D minor, played by the composer and Sonia Gamberg.

Piano Series Announced

The Musical Arts Piano Series for next season announced by Mary Wickerham Concert Mgt. lists Guiomar Novaes (Nov. 17), Paul Badura-Skoda (Dec. 15), Eugene List (Jan. 19), Auditions Winner Mary Faith Sauer (Feb. 2), and Eugene Istomin (March 2).

STUDENTS ENACT CITIZENS OF OLD FLORENCE . . . A scene from Millikin University's production of Gianni Schicchi.

Operatic Bill at Millikin U.

DECATUR, ILL.—Students of the voice department of Millikin University presented Puccini's Gianni Schicchi and Act I of Madame Butterfly on March 13 and 14. The performances were produced and directed by Hubert Norville, head of the voice department. Sets were designed and executed by Dr. Jere C. Mickel, head of the speech department; costumes were from the Chicago Opera House. Elton Burgstahler directed the orchestra, and Wesley Snyder was chorus director. In the casts, Keith Frame and David Niederbrach alternated in the role of Pinkerton; Eileen Tertocha and Nanzy Zi, as Cio-Cio-San and Lauretta; William Briggs sang Gianni Schicchi and Keith Frame, Rinuccio on both nights.

On March 22, the Millikin A Cappella Choir gave a concert of unpublished contemporary music, the major portion of the program given over to the first performance of Walter Goodell's Missa Brevis. For this work the choir was assisted by a string quartet: John Cochran, first violin; Mrs. Poyntelle Downing, second violin; Robert Erickson, viola; and David Squires, cello. Prof. Howard Akers directed the choir.

Miquelle Gives Premiere

Georges Miquelle, solo cellist of the Detroit Symphony Orchestra, gave the American premiere of Julius Chajes' Cello Concerto with the Detroit Center Symphony Orchestra under Mr. Chajes' direction on April 14.

Gieseking to Give N. Y. Recital

Walter Gieseking, noted German pianist, will make his first appearance in the U. S. in 15 years in a Carnegie Hall recital on April 22. He recently concluded a concert tour of Japan and is scheduled to arrive in Vancouver, B. C., on April 16. He will also appear there, in Toronto, Montreal and Quebec.

Festival Arts Tour Announced

The Festival Arts Tour, a European vacation tour with special appeal for those interested in music, theatre and the arts, is offered by Transmarine Tours of New York. The program has been planned by Prof. Hans Letz, head of the department of chamber music of the Juilliard School, and the trip will be conducted by Patricia Letz, Master of Arts, School of Music, Yale University. The party leaves New York on the SS. Constitution, July 8, or by Sabena Belgian Airlines, July 15, returning Aug. 11 (via air) or Aug. 18 (via steamer). A comprehensive tour of Italy, Austria, Switzerland and France, with full sightseeing programs, is augmented by attendance at the outdoor opera in Rome, performances of the Salzburg Music Festival, a concert at Lucerne's Kursaal, and the Ballet and Opera in Paris. Visits to Florence and Venice, Linz, Austria and Nice on the French Riviera round out the program.

For those who can stay longer, the tour offers two supplementary trips, one of sightseeing in England and Scotland, with attendance at theatres in London several performances of the Edinburgh Festival; the other, two weeks for painting and relaxation in the picturesque village of Positano on the Mediterranean, near Amalfi and the Isle of Capri. Both terminate in New York, on Aug. 26 (via air) and Sept. 2 (via steamer).

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Hub Concerts Under University Auspices

By Jules Wolffers

BOSTON.—The vital role of New England educational institutions in the region's music is exemplified by announcement that Aaron Richmond's "Celebrity Series" will be presented under the sponsorship of Boston University, starting next season.

Mr. Richmond remains as managing director of the series which he founded and which brings top events to the area. While the concerts will remain open to the general public, large blocks of seats are to be allocated to the University's College of Music with other seats made available for faculty and students of the entire university at extremely favorable prices.

Opening with the Sadler's Wells Ballet, the events will include DePaur's Infantry Chorus, Elena Nikolaidi, Virtuosi di Roma, the Philadelphia Orchestra, Casadesus, Quartetto Italiano, Luboshutz and Nemenoff, Malcuzynski, Stern, Limon and his Dance Group, the Minneapolis Symphony Orchestra, Badura-Skoda, Marais and Miranda, Agnes de Mille's Dance Theater and Marian Anderson.

It would not seem that any great compulsion will be needed to have music students go to these concerts, but Dean Robert A. Choate has announced that attendance will be required from all music majors. That's making sure!

Stravinsky to Conduct

As for this season ,much interest has been aroused here by news that Igor Stravinsky is coming to the Hub to conduct two performances of his The Rake's Progress as part of the 25th anniversary celebration of the founding of the B.U. College of Music.

Sponsored by the newly-founded friends of Music of Boston University, the schedule also calls for concerts by Albert Spalding, the Stradivarius Quartet and various musical organizations. The list of officers and trustees of the Friends reads like a Who's Who of prominent musicians and music lovers of the area.

Although Harvard has no separate college of music, extra-curricular musical offerings have added to the interest of the season. The Harvard Glee Club and Radcliffe Choral Society have been heard to advantage in recent concerts, most notably with the Boston Symphony in Bach's St. Matthew Passion.

In Harvard's old, ugly, and acoustically perfect Sanders Theater, Russell Stanger brought the Harvard-Radcliffe Orchestra's season to a close with a well-played and well-conducted concert. The young conductor now leaves to lead Boston's Cecilia Society for a tour of concerts in France.

CHARLES MUNCH

Strauss, Schoenberg Novelties

But it is the Boston Symphony which, as always, gives point and direction to the Hub's music. More and more, the work of Charles Munch is finding increased favor even with those who up to this year were not completely convinced. Two novelties were included in recent Friday-Saturday pairs—the first concert performance in America of the effective Strauss Divertimento (after Couperin), Op. 86, and (with Richard Burgin conducting) the highly-evocative Music to Accompany a Cinema Scene, by Schoenberg, which this listener found completely convincing both in form and substance.

Burgin also provided fine orchestral support for William Kapell's effective way with the Prokofieff Third Piano Concerto, framed by Moussorgsky's "Night on Bald Mountain," and the Sibelius First.

One of the finest accompaniments ever afforded a soloist here was that given by Mr. Munch for Milstein's altogether splendid playing of the Tchaikovsky Violin Concerto. The applause was deservedly long and loud even between the movements.

The conductor also has given invigorating readings of Mozart's Adagio and Fugue for String Orchestra, the Martinu Symphony No. 1, Ravel's La Valse, the Prokofieff "Classical" Symphony, and Honegger's Symphony No. 2 for String Orchestra.

For the Friday and Saturday immediately preceding Easter Sunday, Mr. Munch presented a sensitive and restrained performance of the St. Matthew Passion by Bach. Soloists were Mariquita Moll, soprano; Florence Kopleff, contralto; Herbert Handt, tenor, and the basses Gerard Souzay and Paul Matthen. All sang with distinction, with Souzay particularly outstanding as the Christus.

A recent season finale was the excellent production of Falstaff at Boston Opera House by Boris Goldovsky's enterprising New England Opera Theater, a troupe which is to go on tour simply as "The Opera Theater."

Among other events have been the piano recitals of Miklos Schwalb and Ania Dorfmann. Martial Singher closed the top-drawer Boston Morning Musicales Series with much *éclat.* . . . The Budapest Quartet played in Sanders Theater, Jennie Tourel scored in a return engagement, Richard Dyer-Bennet dispensed some interesting balladry at Jordan Hall and William Warfield sang with resonant poise in the same auditorium. . . . At Symphony Hall, Mlle. Jeanne Demessieux, comely young organist, made an outstanding success of her Boston debut.

Boston U. Announces Scholarships

BOSTON. — Boston University's College of Music announces that two four-year, full-tuition music scholarships, originally offered in the field of string instruments only, have now been extended to include oboe, bassoon and French horn. Scholarships are awarded to degree candidates on the basis of competitive auditions. Auditions are being held on Saturday, April 25, at the College of Music, and any student desiring to be considered should write immediately to the Chairman, University Committee on Scholarships and Loans, Room 113, 705 Commonwealth Ave., Boston 15, Mass.

Vienna Choir Boys Sail

The Vienna Choir Boys have left for home after completing a 68-city tour of the U.S. and Canada, their tenth under the direction of Impresario S. Hurok.

Cleveland Orchestra In Martinu Premiere

CLEVELAND.—The former assistant concertmaster of the Cleveland Orchestra in its first decade, Jascha Veissi, returned as soloist in the world premiere of Bohuslav Martinu's Rhapsody - Concerto for viola and orchestra. The new score is an amiable one of fine, solid craftsmanship in the accustomed three movements.

George Szell paid tribute to the suddenly deceased Treasurer of the Musical Arts Association, Alfred A. Brewster, who had served the orchestra for more than 25 years, by prefacing the program with the Adagio from Schumann's Second Symphony. Strauss' Don Juan and Moussorgsky's Pictures at an Exhibition completed this program.

An all-Brahms list featured as soloists the orchestra's concertmaster Josef Gingold and principal cellist Ernst Silberstein in a solid performance of the Double Concerts. Coordination between soloists and orchestra was of high order.

Returning to the scene of his early successes as solo cellist of the ensemble was Leonard Rose, whose contribution was a generous one of exalted beauty. He performed the ingratiating Saint-Saens A minor Concerto with charm and grace; and his playing in Ernest Bloch's Schelomo was a dramatic and deeply moving experience. A rousing ovation was tendered the artist by an overflow audience and his former colleagues on the stage. Rudolph Ringwall was at the helm of the orchestral forces, and led the Egmont Overture and a finely etched performance of the witty and skillful First Symphony of Shostakovich.

Violin Artists Applauded

Top flight violinists were the order of the month—Zino Francescatti regaled his admirers with the Bach A minor Violin Concerto besides playing the Prokofieff Concerto No. 2 in G minor with superb artistry. Copland's Quiet City for trumpet, English horn and orchestra as well as Schuman's Rhenish Symphony were chosen by Mr. Szell to round out the fine program.

Associate concertmaster Berl Senofsky was warmly applauded for a satisfying and scholarly reading of Mozart's A major Violin Concerto. A magnificent performance of Bruckner's Seventh Symphony found Szell and the orchestra in excellent vein. In a special Tchaikovsky program, needlessly transferred to the vast Public Auditorium, Jascha Heifetz was the much feted protagonist of the Violin Concerto.

Guest conducting for two pairs of concerts (while Mr. Szell was in San Francisco), Leopold Stokowski offered some of his Wagner, Bach transcriptions, his Tchaikovsky and Franck. It was wonderfully expressive, stimulating and convincing music at all times.

Women's Symphony in Premiere

The Cleveland Women's Orchestra of 80 musicians gave its 18th annual concert at Severance Hall, with Hyman Schandler, its founder and conductor, presenting a program of high merit. In addition to the Mozart Impresario Overture and the Mendelssohn Scotch Symphony, he programmed a new composition by a young American composer, Walter Hartley, at present of the Eastman School of Music faculty. His Triptych, a well constructed piece in three movements, was warmly applauded by a large audience. Two young soloists shared the spotlight: Robert Zupnik in the Handel Oboe Concerto in G minor and Roger Le Gassie, in MacDowell's romantic Piano Concerto in D minor. The audience was cordial in its acclaim of these offerings. . . . Another former Clevelander of national renown is Richard Elsasser, who returned to give an organ recital at the WHK Studio. . . . The Cleveland Public Library presented several local artists and composers: Charles de Harrack and Gilman Chase in their own piano compositions; William Kurzhan's Toccata, and three songs by Clarence Metcalf were sung by Phyllis Braun; Daniel Abrams' Second Sonata for Violin was played by Kurt Loebel, violin, and Mr. Kurzhan, pianist . . . Another evening at the Library was given by audition winners of students of the Ohio Music Teachers Association. This proved a worthwhile undertaking and its success warrants its early repetition. It is a welcome gesture towards private teachers who do not have the facilities of a music school at their disposal for presenting their pupils. Much interesting material was heard on this occasion.

ROSE WIDDER.

De Volt on Tour

Artiss de Volt, harpist, on April 10 began a concert tour of engagements in Georgia, Tennessee and Virginia.

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SILHOUETTES By MARY CRAIG

Versatility in Song Is Earmark of Janssen

So many roles are in the repertoire of Herbert Janssen, baritone, that one thinks of him as a composite of Wolfram's golden lyricism, the hearty bluffness of loyal Kurvenal, the passionate utterance of tortured Amfortas.

HERBERT JANSSEN

the grave authority of Wotan, and the mellow wisdom of Hans Sachs. There are many other roles which he sang also in the repertoires of various other companies than the Metropolitan, including Italian parts in which he shows a similar authority.

In his singing and in his teaching, however, Mr. Janssen scoffs at differentiation in vocal methods to fit differing nationalities. "There is no reason I can discern for changing voice production even in the case of divergent music forms or linguistic hazards," he stated. "The only singing method is a *good* method — durable, dependable, clear phonation with the same coordinated control, tonal focus and freedom of enunciation for French, German, Italian, which form the basis of any opera category. I wouldn't know about Chinese. That I haven't yet tried!

"I also believe that all voices from high soprano (coloratura) to *basso profundo* would profit by building on what is termed, empirically, a use of head tone through the sound middle core of the voice. Good quality or timbre is a natural gift, due to formation of vocal apparatus and body build. However, this can be made purer, more telling in study which also eliminates faults of emission and the difficulties of an unfamiliar, hence awkward, language which must be sung acceptably."

Curricula Too Rigid

On the subject of pre-career voice study, Mr. Janssen was explicit. He finds the music curriculum of the average school too rigid. "It seems impossible to adjust the studies to the needs and talents of the individual," he stated. "For example, in first year study at the under-graduate or graduate school, too much is required of the pupil. I am sometimes almost shocked at the listed repertoire for the young student. Without consideration of what will be good for a particular voice, the youngster must meet the demands of a set list of song, oratorio and opera material overcomprehensive in scope. This is very fine for purposes of music appreciation, but it may be that the promising pupil should have technic, not repertoire—the latter only if meticulously chosen."

As an eminent singer of the trditional classics and the larger operatic roles, Mr. Janssen is interested in the current output of modern song. "Very often," he continued, "I feel that the composers should be compelled to sing their own music."

As the exigencies of a busy studio preempt the working hours, Herbert Janssen is experiencing enthusiastic pleasure in passing on his knowledge and experience of song and stage. "I found great joy and satisfaction when I first came as an artist to America," he said, "And these emotions and enthusiasms are enhanced and expanded as I daily discover new and beautiful American voices."

LEONARD PETRI

Leonard Petri Combines Career As Singer and Voice Teacher

Leonard Petri, besides maintaining a successful studio, has continued his own singing career in opera and oratorio. Known to audiences in New York, Connecticut and New Jersey for his fine portrayal of dramatic tenor roles, Mr. Petri is also soloist at St. Catherine of Siena Church in Manhattan. His next stage appearance will be as Canio in Pagliacci at the Brooklyn Academy of Music, May 16.

The work of his studio is threefold. In the spacious music room of his Hotel Ansonia apartment, Mr. Petri supervises the intensive training of his students in vocal technique and repertoire.

As director of the New York Academy Opera Workshop and its drama-coaching department, Mr. Petri is handling singers who aim for a professional stage career. In the experimental theatre entire roles are studied and put into action with a complete cast; one of the features of the work being auxiliary training for *comprimario* roles, ensembles and chorus. The staff includes two *répétiteur* pianists, and full rehearsals are held in a hall where a stage is

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available. When ready, the opera is presented for audience appraisal. The next scheduled performance will be Carmen on April 26.

The third phase of the New York Academy plan is slanted towards specialized instruction in the popular fields of radio, television, Broadway musicals and night-club engagements. Herry Darrell, experienced in this category, has been made managing director of the Academy.

Zenka Stayna Singers Heard

Singers from the studio of Zenka Stayna are active in various musical fields. Ellsworth Zintz, tenor, has been heard in more than 500 radio broadcasts, including appearing in the first performance on the air of Irving Berlin's This Is the Army and the world premieres of the operas Sulamith (Virzi) and Fit For a King (Kalmanoff), as well as in oratorios and concerts, and in concert in Salzburg, Austria. In January, he sang in AGMA's production of The Tales of Hoffmann. Laurene Butlar, leading mezzo-soprano of the San Carlo Opera, the Opera Nacional of Havana, and the Connecticut Opera Association, recently was soloist with the Havana Philharmonic; gave over 40 concerts in 1952; and, in radio, sang on Star of Matinee Musicale over WHOM. Dianne de Sanctos sang with the Los Angeles Opera, over Radio Rio, and in Buenos Aires. Opera, concert and church engagements have kept William Feldhus, baritone, before the public, and Maurice Edwards, bass, has been heard in opera and concert, as has Marjorie Parker. Livia Manyoki is active in both concert and popular engagements.

Spring Events in Charleston

CHARLESTON, S. C.—Musical events in this Southern city have intensified as spring, with its flowering gardens and glittering warm days, has arrived. Eleanor Steber, soprano of the Metropolitan Opera, admirably supported by James Quillian at the piano, was a Community Concert attraction. The final event in this series, in Memminger Auditorium, was a rewarding evening of the Little Orchestra Society, under Thomas Scherman.

The Charleston Symphony Chamber Ensemble gave one of its two intimate music concerts late in March in the Gold Room of the Francis Marion Hotel. The program included the Trio for Three Violins and Piano of Vivaldi, admirably played by James Gurley, the group's concertmaster, Paul Dahlgren and Jill Young, violins, and Polly McAlpin, piano; a dynamic reading of the Grieg Cello Concerto by Remo Molinaroli, cellist, and his daughter Judy, pianist; a performance by the entire string section of the symphony orchestra, conducted by J. Albert Fracht and supplemented by tympani, harp and piano, of Horace Johnson's bucolic and contemplative Music for Strings, with the composer present to bow to the applause; a charming presentation of the Vivaldi Concerto for Flute and Strings by Laudie Dimmette and the Ensemble; the Trio for Piano, Cello and Violin of Franck played by Marguerite Inman Siegling, Bernard Olasov and Mr. Fracht; and the final movement of the Quintet for Strings and Piano (Schumann), played by a quartet of Mr. Fracht, Ita Stine, Paul Buckholdt and Remo Molinaroli, and Joan Geilfuss at the piano. H. J.

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Los Angeles Is Composers' Mecca

LOS ANGELES.—It is impossible to write a report from Los Angeles without detailing the literally mushrooming growth of the city as a haven for contemporary composers. The many opportunities of public performances on the Coast, spurred by such noteworthy institutions as U.S.C., U.C.L.A., Los Angeles City College, the Los Angeles Conservatory of Music and Arts, Pepperdine College, and others, are materially aiding the attainment of high standards of music.

The radio networks also fit in this picture, including in their programming many first performances, the most recent major example being the coast-to-coast broadcast by NBC of a new Easter cantata by Wesley La Violette, The Road to Calvary.

Elsewhere in this issue plans are recorded for the Los Angeles Conservatory of Music and Arts coming world premiere of the opera, The Fall of the House of Usher, by Ruger.

Without delving into statistics, a lacklustre chore for editor and reader, it is a pleasant task to recount some of the recent achievements of other West Coast creators. Benjamin Lees accorded the privilege of performances by New York's Composers' Forum of his String Quartet and Sonata for Two Pianos, later received notification that both works would be published by Boosey and Hawkes. Now completing his First Symphony, Lees is also engaged in scoring a number of film short subjects and has sketched an outline for his first Piano Concerto.

Ernest Gold and Peter Jona Korn both were honored with performances at the recent UCLA concert presented by the Roger Wagner Chorale, and their works are heard on the programs of Evenings On The Roof and other concerts.

An examination of the daily music columns reveals a preponderance of composers' concerts, in contrast to a lesser number of interpretative events. Milhaud, Zeisl, Bartok, Martinu, Stravinsky, Tedesco, Korngold, *ad infinitum*, are the rich musical names sounding a brilliant public fanfare. A healthy growth, indicative of an equally healthy future for the contemporary composer, whose numbers are legion in the West.

Wallenstein Presents Two Major Events

In recent weeks Alfred Wallenstein presented two concerts of unusual interest. Opening the first event was Mozart's "Paris" Symphony No. 31 in D major (K. 297), which he guided with delightful verve, followed by a stunning reading of Aaron Copland's orchestral suite from the ballet Appalachian Spring, replete with American idiomatic expression. The program, repeated the following afternoon, closed with a spirited version of Berlioz' Symphonie Fantastique.

A second list presented Isaac Stern as soloist in Bartok's Concerto for Violin and Orchestra, Mendelssohn's Symphony No. 5 ("Reformation"), and Mignone's Four Churches. The difficulties of the Bartok opus were met and capably conquered by Mr. Stern. His precise, strong attack overcame the primary antipathy extended by the audience to the harsh tonalities of the work. Wallenstein drew plaudits for an admirable reading of the Mendelssohn, and for his moving portrayal of Mignone's four sketches.

Jan Peerce revealed artistry and superlative showmanship at his Philharmonic Auditorium recital, in a program by Bach, Schubert, Cilea, Scarlatti and some moderns. A departure from the usual concert format was two Bach arias sung against the background of Robert La Marchina's solo cello and a *continuo* supplied by Warner Bass, pianist.

Other Musical Events

The Brodetsky Chamber Music Ensemble, playing at the Wilshire Ebell Theater, in a concert of remarkable eloquence and beauty, gave music by Peter Warlock, Handel, Bartok and Toch. . . . Carmelita Maracci and her group danced at the Philharmonic Auditorium before a large audience who relished the esoteric connotations of her gyrations. Interesting for the initiate. . . . The New Venture in Music Series presented two ten-year-old pianists in recital at the Wilshire Ebell. Jon Robertson and Ann Ware possess talent, but it was foolhardy to force such native talent with a public performance. . . At the same hall, five pianists from the studio of Mae Gilbert Reese displayed a delightful array of realized pianistic promise, each playing a concerto movement, assisted by the Peter Meremblum Junior Symphony conducted by Vernon Steel. Each of the young women showed unusual flair, and a thorough-going understanding of the respective music. Sparking the concert were exceptional performances by Dorothea Egea and Eunice Womack. Other pianists were Aileen James, May Wunder and Joanne Hodges.

Constantin Callinicos made his bow as musical director of the Highland Park Symphony Orchestra. The pianist-conductor, who is also musical director for Mario Lanza, made an auspicious debut, rousing a large audience by his musicianship and consummate showmanship. Marcella Reale, soprano, was a brilliant soloist. . . . The L. A. Mozart Society met for a second time at the Wilshire Ebell Theatre, presenting Lili Kraus, pianist; Eudice Shapiro, violinist; Marini Nixon, soprano, and Joseph Eger, French horn. . . . The Guild Opera, Inc., which is partially supported by the County Board of Supervisors, is presenting five performances of Hansel and Gretel at the Shrine this month. Some 40,000 children from the public and high schools purchased tickets for the five showings. Carl Ebert is director of the company, and Wolfgang Martin will be musical director for the performances. . . . Yvette and Josette Roman, the brilliant and equally beautiful two-piano team, arrived in Los Angeles after a lengthy tour, and are joining the many resident musicians as permanent Californians.

CARL POST.

RENEE ROCHELLE

Melrose Academy Programs

HOLLYWOOD.—The opera department of the Melrose Academy of Music presented a pre-Easter recital on March 21, presenting advanced students including Elsa Oria Eastman, coloratura soprano of stage, screen, radio, opera and recording; Mary Vise and Harriet McIlhenny, dramatic sopranos, and Gertrude Bendl, mezzo-soprano. An important activity of the Academy is the presentation on May 2 (postponed from Jan. 30) at the Wilshire Ebell Theatre of the Los Angeles debut of Renee Rochelle, director of the academy, who has appeared in concert and opera in the principal cities of Europe and at Carnegie Hall and Town Hall in New York. On the same program is the Los Angeles premiere of Mendelssohn's The First Walpurgis Night, sung in English with soloists and chorus, and conducted by Nicholas Vasiliev.

Newton for Michigan Orchestra

Harold Newton, conductor, violist and composer, has accepted the new post of conductor of the Twin City Symphonic Society of Benton Harbor and St. Joseph, Mich., with concerts to begin in the fall of 1953.

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San Francisco Hears Ancient and Modern Fare

By Charlotte Hiller

SAN FRANCISCO. — The Bach of the Suites and the Brandenburg Concerti is essentially a chamber music composer, and thus Karl Muenchinger chooses to present him. In the second of this conductor's appearances here a dozen or so musicians of the San Francisco Symphony Orchestra gave a masterly performance of the B Minor Suite, with Murray Graitzer as the fine solo flutist. For the third, Muenchinger had chosen the Fourth Brandenburg Concerto, with concertmaster Naoum Blinder expertly playing the solo violin part, and Graitzer and Merrill Jordan the excellent flutists.

The authority and perfection in the interpretation of these works should not, however, lead one to consider Muenchinger a conductor primarily of small ensembles. Opening the second program was Mendelssohn's Midsummer Night's Dream Overture, which brought out a great many soloistic and rhythmic accents all too often neglected in a routine performance. The contemporary work, Martinu's Third Piano Concerto, was prepared with full utilization of its orchestral possibilities. The collaboration between the brilliant pianist Rudolf Firkusny, for whom the concerto was written, and the orchestra was of the highest order. If one did not carry away the feeling of an outstanding experience, it is due to the composition itself, a pleasantly tuneful yet not very substantial work. It was followed by Brahms' Fourth Symphony in much the best reading heard locally in recent years. Its intricate orchestral patterns were revealed with utmost clarity, yet fitted so subtly into the overall fabric as to build a cohesive whole with brilliant climaxes.

Honegger's Symphony No. 2 for String Orchestra was the third program's contemporary work, also presented locally for the first time. Mr. Muenchinger succeeded in eliciting sounds of ravishing, mellow beauty perfectly suited to the composer's ingeniously delicate, polyphonic style. Tossy Spivakovsky joined the orchestra for a memorable performance of the Brahms Violin Concerto. The soloist's remarkable technique, which completely frees him from considerations interfering with problems of interpretation, added to the familiar qualities of the work; and the orchestra's part in it, under Muenchinger, was up to the same exemplary level.

Grillers in New Quartets

The Griller Quartet gave two out of a series of three concerts at the San Francisco Museum of Art. In each it presented a work dedicated to them, Bloch's Quartet No. 3, and William Denny's Quartet No. 2. In both instances one could not have wished for a more penetrating interpretation. There is a considered economy of expression in Ernest Bloch's latest quartet which makes everything it says striking and meaningful. William Denny is a member of the music faculty of the University of California in Berkeley, where the Grillers again are quartet in residence, and he has written a work of major importance for this ensemble. Its inventiveness and eloquence never stray into meandering, its calm or dramatic sequences are well calculated. The first program also brought Haydn's quartet, op. 33, No. 5, and Mozart's "Hunt" Quartet; the second, both Mozart's viola quintets with Ferenc Molnar as the excellent guest artist. The devotion, freshness and grace with which the Grillers approach these 18th century masters can hardly be surpassed. . . .

MARY THOMASSET, soprano, a native of Los Angeles, will make her operatic debut in the world premiere of The Fall of the House of Usher, one-act opera by Morris Hutchins Ruger, to be given at the Wilshire Ebell Theatre in that city on April 15 under the auspices of the Los Angeles Conservatory of Music and Arts. A second hearing is scheduled for April 21 at the same theatre.

Andres Segovia, after several seasons' absence, appeared in Spencer Barefoot's Celebrity Series before a sold-out house in works by Bach, Sor, Turina, Falla, a Cavatina written for him by Alexandre Tansman, and 17th and 18th century scores by Frescobaldi, Domenico and Alessandro Scarlatti, and Sylvious Weiss. . . . Zino Francescatti was presented by the California Civic Music and Arts Foundation in a beautifully executed program including the Fugue of the unaccompanied Sonata in C major by Bach, the Brahms Sonata in A, and the Ravel Sonata. Arthur Balsam's piano collaboration was outstanding.

Pacific Opera Company Series

The Pacific Opera Company during its spring season staged Puccini's La Bohème, Madame Butterfly, Bizet's Carmen, Verdi's La Traviata and Gounod's Faust under the reliable direction of Arturo Casiglia. Adding new interest to these familiar works was the intelligent stage direction by Glynn Ross. He insisted on logical movement and grouping on stage and made clever use of the lighting facilities. Ann Ayars was an accomplished exponent as Mimi, Violetta and Marguerite. Bonnie Murray sang Musetta and an excellent Micaela. Irma Gonzales repeated her well-known Cio-Cio-San in fine style. Margery Mayer delivered the part of Carmen convincingly. Emogene Cornwell as Martha and Suzuki was vocally satisfactory and showed ability in characterization; this also was true of William Wilderman's splendid Mephistopheles. Davis Cunningham's Alfredo was vocally authoritative and pleasing, though his voice did not seem quite up to the demands of Rodolfo and Faust. Victor Clarke also did not have as yet the resources required for Don Jose and Pinkerton, in spite of his musical understanding. Grant Garnell's appealing, mellow baritone made for a creditable Valentine in Faust while it did not seem quite resonant and forceful enough for Escamillo or Germont. Smaller roles were taken by Paula Allen, Eileen Baldwin, Eloise Farrell, Colin Harvey, Max Lorenzini, Carl Palangi, and George Tallone.

The dance was richly represented locally, with the Ballet Theatre, the Slavenska-Franklin Ballet, Jose Limon's Dance Group visiting and a gifted local group making a promising debut. Of particular interest was Agnes De Mille's new ballet, The Harvest According, to music by Virgil Thomson, offered by the Ballet Theatre; A Streetcar Named Desire, in Valerie Bettis' choreography, danced by the Slavenska-Franklin Ballet; Jose Limon's satire Mankind, choreographed by Doris Humphrey and his moving elaboration on the Othello theme in The Moor's Pavane. The Dance Players under Richard Ford, local group with Marguerite Whitney and Georgianna George displayed in dances of lyrical, abstract and satiric character genuine creativeness and great technical skill.

New Assistant for Symphony

Earl Bernard Murray, a disciple of Pierre Monteux, has been appointed assistant conductor of the San Francisco Symphony Orchestra, the San Francisco Symphony Association's executive board announced. Murray, 27, a member of the orchestra's trumpet section, is a native San Franciscan, son of the orchestra's tuba player, Ralph Murray. In recent years he has conducted the San Francisco Recreation Symphony and concerts in the Stern Grove summer series. . . . Ernest Bloch has written an orchestral work, In Memoriam, dedicated to the memory of Ada Clement, founder and co-director of the San Francisco Conservatory of Music up to the time of her death in July, 1952. In a Memorial Concert to be given on April 28 for the benefit of the Ada Clement Scholarship Fund, the work will be premiered.

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Pacific Coast Jottings

The seventh consecutive Ojai Festival will be held on May 21, 22, 23 and 24, opening with the American premiere of Ronald Duncan's "theatre piece," This Way to the Tomb, with music By Benjamin Britten; Thor Johnson leading the Ojai Festival Chamber Orchestra, the Walden Quartet, and the Pomona College Glee Clubs under William F. Russell and Lukas Foss will appear, and Joseph Eger, French horn, and James Schwabader, tenor, soloists. . . . A new cantata, The Road to Calvary, by Wesley La Violette, was given its first performance by the City of Los Angeles Bureau of Music on its annual Good Griday broadcast, with Carlton Martin directing and Katherine Hilgenberg, soloist. . . . Solito de Solis, pianist, will be guest soloist on the Standard Hour, June 7, from San Francisco, under the baton of Carmen Dragon, when he will premiere his own composition, Spanish Cappriccio for Piano and Orchestra. . . . Dorothy Simpson-Smith gave a piano recital at the Assistance League Playhouse on March 20. . . . On April 1, the Mozart Society presented a concert at the Wilshire Ebell Theatre, Los Angeles, featuring Joseph Eger, French horn, Eudice Shapiro, violinist, and Marni Nixon, soprano, and including the first West Coast performance of Schubert's Trio for piano, soprano and horn, op. 119. . . . Mme. Sturkow Ryder completed the following compositions in 1952: Gigue in A minor for piano, Rhythm of Life, a song (performed in San Francisco), Valse Triste and Valse Bizarre for two pianos (also heard in San Francisco); she gave monthly recitals for the San Francisco Music Club at Steinway and Marine Halls, and has played for the Sigma Alpha Iota chapter in San Mateo and other organizations.

The Melrose Academy of Music and Arts, Los Angeles, presented a pre-Easter recital on March 21. . . . Nancy Cronburg, pupil of Phalen Tassie of San Francisco, will be soloist with the San Diego Symphony, Werner Janssen conducting, on May 3; five other artist-students of Miss Tassie are appearing in May on H. M. Tipton's Musical Artists of America Concerts in the Marines' Memorial Theatre, San Francisco—they are Kathleen Ettinger, soprano, and the Phalen Tassie Quartet, Patricia Velsir, Lois Blair Johnson, William Gurr and John Howard. . . . Five pianists from the studios of Mae Gilbert Reese (Dorothea Egea, Eunice Womack, Aileen James, May Wunder and Joanne Hodges) appeared with Marsi Canlas, soprano, and 60 players from the Meremblum-California Junior Symphony, conducted by Vernon Steele, in a concerto recital on March 22 at the Wilshire-Ebell Theatre. . . . The board of directors of the Music Teachers Association of California, Los Angeles Branch, has voted to approve as a home for the rest of the year the Hollywood Women's Club. . . . This organization, on March 28, presented 16 students in piano, voice and violin from various prominent studios of this area in an Immediate Opportunity Recital at Recital Hall, Birkel-Richardson; Adele Dorothy Lauth is chairman of the student recital committee.

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Tokatyan to Sing Role of Poe

PASADENA, CAL.—Armand Tokatyan, who learned 67 roles during his 23 years of singing with the Metropolitan Opera and other leading opera companies, will perform his 68th when he creates the role of Edgar Allan Poe in The Fall of the House of Usher, an opera by Morris Hutchins Ruger, to be premiered on April 15 at the Wilshire Ebell Theatre under the auspices of the Los Angeles Conservatory of Music and Arts. Another member of the cast is Mary Gudelj, one of Mr. Tokatyan's students at the Conservatory, where he heads the vocal department. The new opera, following performances in Los Angeles on April 15 and 21, will go on tour.

Mr. Tokatyan also teaches at his own studio in the Penthouse of the Crown Hotel, and makes appearances in opera, concert, television and radio. He has recorded an Armenian Folk Song Album, as well as several single discs for nation-wide distribution. Besides Miss Gudelj, Mr. Tokatyan's artist-pupils include Yola Casselle and Marcella Reale, sopranos; Lincoln Clark, tenor; and Bob Young, baritone.

Clyde Lehmann's Career

LOS ANGELES.—Clyde Lehmann, vocal coach and accompanist, has worked with many young singers, including Jean Fenn of the Los Angeles Civic Light Opera and the San Francisco Opera; Anne Bollinger of the Metropolitan Opera; Albert Wilcox, bass; and Dennis Love, baritone, now on tour with Lauritz Melchior. Theodor Uppman, who created the role of Britten's Billy Budd in London, and is now on tour with the Gershwin Festival, coached operatic and concert repertoire with Mr. Lehmann for three and a half years. Mr. Lehmann played auditions for him, and was accompanist for several Uppman concerts, and in the preparation of the program for his New York recital in December, 1950.

Mr. Lehmann is accompanist and associate coach in the studios of Mario Chamlee and Ruth Miller Chamlee, a post he held for 15 years. As accompanist, he has played for Mario Chamlee, Ruth Miller Chamlee, Rose Bampton and Marcella Ayer (Town Hall, January, 1953). Mr. Lehmann is listed with Community Concerts as one of their West Coast accompanists.

Chajes Work in 3 Cities

Julius Chajes, American pianist-composer, will play his new Piano Concerto on June 14 with the Paris Orchestre Symphonique under Eugene Bigot; and on June 30, in Jerusalem; and in August in Ienna, a repeat performance from his introduction of the work there a few months ago.

Back from Latin American Tour

Philippa Schuyler, gifted teen-age composer and pianist, has recently returned from a five-and-a-half months' concert tour through Central and South America and other Caribbean centers. Prior to the tour, Miss Schuyler was interviewed by South American news commentators on a broadcast beamed to the Latin Americas by the Voice of America, in which her proficiency as a linguist, in Spanish, French, Portuguese and German was demonstrated.

Miss Schuyler's career has listed appearances in recital and as soloist with major symphony orchestras, including the New York Philharmonic-Symphony, and her compositions have won symphonic youth awards. Her first Town Hall recital is scheduled for May 12, with a program ranging from Scarlatti, Bach, Beethoven, Schubert and Chopin to Ravel, Prokofieff and Stravinsky.

Cincinnati Symphony to Record For Remington; ACA Subsidy

The Cincinnati Symphony Orchestra, under the direction of Thor Johnson, has signed a contract to make records exclusively for Remington. This announcement, effective immediately, was made on April 1, simultaneously by Walter C. Beckjord, president of the Cincinnati Symphony, and Laszlo Halasz, artistic director of Remington Records, Inc.

At the same time Henry Cowell, president of the American Composers Alliance, and Mr. Halasz, representing Remington, jointly announced that the Alliance has awarded its largest subsidy to date in this field to Remington for the recording, production and distribution of 12 LP sides annually of new compositions by American composers. A condition of the grant is that half of the symphonic works are to be recorded in the U. S.

"As the Cincinnati Symphony, under Thor Johnson, has been outstanding in launching first hearings of modern works," the latter announcement continues, "it is safe to predict that Cincinnati will make most, if not all, of the first recordings. Johnson has the right to accept or reject any proposed new works; Halasz, similarly, to assign [those chosen] to conductors and symphonies he (and ACA representing the composer) consider most suitable for interpreting composers' intentions."

ACA is also underwriting three sides for Victor, and several for the Rachmaninoff Society, the announcement states.

RADIO, TELEVISION

By Henry W. Levinger

Toscanini Leads Missa Solemnis

Arturo Toscanini conducting the NBC Symphony Orchestra brought his season to an overwhelming climax with a performance of Beethoven's Missa Solemnis on March 28. The concert was given as a benefit for the Artists' Veterans Hospital Program and Hospitalized Veterans' Music Series, and the hall had been sold out weeks in advance. Participating in the memorable concert were Lois Marshall, Nan Merriman, Eugene Conley, Jerome Hines, as the solo quartet, and the Robert Shaw Chorale.

Beethoven's Missa Solemnis, one of the most difficult works of the choral literature, requires a master of Toscanini's stature to match his interpretative genius with that of the composer. This performance had all the required assets, a chorus which sang with the greatest discipline and the highest tonal beauty, a solo quartet following the maestro's conception with uncommon devotion, and above all, Toscanini in one of his most elevated moods. From a purely technical point of view, the performance was miraculous. The clarity of the design of the choral passages, the dramatic sweep of the majestic fugues and the whole contrapuntal web, the transcendental mystic atmosphere, all were outstanding under the conductor's mesmerizing power. The lofty masterpiece thus unfolded in all its beauty, grandeur and stunning impact. When the performance ended there were a few seconds of silence, then the audience broke into one of the greatest ovations ever witnessed by this reviewer.

H. W. L.

RADIO NOTE BOOK

NBC: Milton Katims opened the NBC Spring Symphony series on April 4. His program included the American premiere of Minnesota Saga by the American composer Joseph Wagner, as a salute to the National Federation of Music Clubs. On April 11 this champion of American contemporary music conducted works by Bloch, Barber, Copland and Chadwick. . . . Works by Bergsma, Griffes, Jacobi and Bernard Rogers were played on America's Composers on April 6, with Howard Hanson conducting the Eastman School Symphony. On April 13 the same organization presented compositions by John Powell, Charles Ives, Arthur Shepherd and Randall Thompson. . . .

CBS: From the National Federation of Music Clubs convention, Michael Rabin, violinist, and the Columbus Boychoir, conducted by Herbert Huffman, were heard April 11. . . . Leopold Stokowski had a dominant role in the April 12 telecast of Omnibus, conducting a symphony orchestra in Haydn's "Toy" Symphony and Benjamin Britten's Young Person's Guide to the Orchestra. . . . Arthur Berger's one-movement symphonic work, Ideas of Order, was broadcast by the New York Philharmonic on April 12, Mitropoulos conducting. Guests of James Fassett during the intermission were Mrs. Ada Holding Miller, president of the National Federation of Music Clubs, and Dr. Sigmund Spaeth, chairman of the Federation's National Radio Committee. . . .

ABC: In the interest of the Metropolitan Opera Fund, twelve stars of the Opera and two of its top conductors, "emceed" by Deems Taylor, Howard Dietz and Milton Cross, presented a Metropolitan Opera Jamboree which was carried over ABC TV and Radio on April 6. . . . The radio premiere of a new sacred work by Licinio Refice, Italian composer, titled Lilium Crucis, was given in a recording by the Scarlatti Orchestra of Naples and soloists on Easter Eve. . . .

WQXR: A special program in commemoration of Rachmaninoff's death ten years ago was broadcast on March 28. Maria Kurenko, who knew the composer-pianist both in Russia and here in America, was guest on the program in reminiscences of his career. . . .

CBS: The first movement of a Sonatina by Donald Jenni, 15-year-old music student of Milwaukee, was played by Alfredo Antonini on String Serenade on March 15. The Sonatina won first prize in the Young Composers Radio Awards for 1952, sponsored by Broadcast Music, Inc., and in each state by the State Association of Broadcasters. . . . The same day, Omnibus TV cameras were taken to the Metropolitan Museum of Art for a special pick-up in which William Kapell played a work on one of the two oldest pianos in existence. The ancient instrument was built about 1790 by Cristofori. Kapell also played a modern piano and explained the progress made in the development of the instrument over the centuries. . . . Robert Whitney, conductor of the Louisville, Ky., Philharmonic Orchestra was guest of James Fassett during the Philharmonic intermission on March 22. He discussed his orchestra's policy of commissioning works from modern composers, a plan which Mr. Fassett helped him put into operation five years ago. . . . The Birmingham Civic Symphony on the same day was heard in the first broadcast of the Birmingham Suite by the contemporary composer, Charles Bryan; Arthur Bennett Lipkin conducted the concert, broadcast from the Municipal Auditorium in Birmingham. . . .

WNYC: Three new chamber music works from Israel were premiered on April 7—Duo Sensible by Yehuda Wohl, and Folk Suite and Caprice by Yizchak Edel. Paul Wolf conducted members of the New Chamber Music Society. . . . Recordings made by Artur Schnabel will be heard during the Schnabel Birthday Program on April 17, with César Saerchinger as commentator. . . .

WFUV-FM: Fordham University's Voice is presenting a series of programs, The Amato Opera Theatre of the Air, every Wednesday evening. . . .

CBC: The Canadian Broadcasting Corporation announced plans to broadcast programs by the symphony orchestras of 11 Canadian cities. The Calgary Symphony will lead off with a half-hour program April 17. Next will come the ensembles of Halifax, Edmonton, Hamilton and London, Ont., followed later by Regina, Saskatoon, St. Catherines, Ont., Saint John, N. B., Victoria and Windsor.

Music Research Foundation Event

A cocktail party was held at the N. Y. Academy of Sciences on April 9, when the Music Research Foundation announced details of new tests to aid in the advancement of music as therapy. Hostesses included Rose Bampton and Jean Dickenson, the latter a member of the board of directors. Guests of honor were Dr. Alexander Capurso, Dr. Vincent Fisichelli, Frances Paperte (president of the Foundation) and Dr. Jay T. Wright.

NEWS IN BRIEF

Two musical awards have been won recently by Leo Smit, composer and pianist, of Philadelphia. Mr. Smith was commissioned to compose a chamber music work by the Koussevitzky Music Foundation through the League of Composers, in honor of the 30th anniversary of the latter group. The Boston Symphony Merit Award for 1953 has also been awarded to Mr. Smit.

Edwin Grasse, violinist and composer, will sail for Europe in June, to spend three months in Germany. He has completed several compositions recently, including G Minor Sonata for Piano and Violin, No. 12.

Gabriel Chodos, 13-year-old composer of Oklahoma City, is the author of five published pieces, The Wailing Wall, Nocturne, Country Air, Etude, and Valse Coquette.

Charles Haubiel's Lento e Vivace was performed on Feb. 28 by the composer at the piano and Livio Mannucci, cellist, in a chamber music program at the Brooklyn Music School. The Musicians Club of New York, in their meeting of March 8 at the Hotel Plaza, heard Mr. Haubiel's Solos for Flute, played by Mildred Hunt Wummer.

Gertrude Brodeur Splane, a professional piano student of Grace Hofheimer, will judge for the Massachusetts Federation of Music Clubs piano examination in Boston on April 25.

Judith Hicks, pianist and scholarship winner at Syracuse University, Syracuse, N. Y., where she has been studying for the past three years with Prof. Sidney Sukoenig, played Ernest Bloch's Scherzo Fantasque for piano and orchestra with Prof. Sukoenig at the second piano on March 26 at Syracuse University.

Dr. Ernst von Dohnanyi and Albert Spalding are being featured in a series of concerts, lectures and master classes at The School of Music, Ohio University, Athens, O., which began on April 13.

The New Music String Quartet recently concluded a ten-day visit to the University of Mississippi, where they played to a total audience of some 3,000, including children in the grammar and high schools, and Negro trade school in Oxford.

Marshall Bartholomew, associate professor of singing at Yale University and director of Yale's undergraduate singing activities and of the Yale Glee Club, will retire from these posts at the end of the current academic year. During his tenure, Mr. Bartholomew took the glee club on a European tour, and, in 1931, organized the International Student Music Council.

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MORE PUBLICITY FOR SACRED MUSIC?

For a long time it has been the contention of this editor that there should be consistent publicizing in the daily newspapers of important performances of larger forms of sacred music. To be sure, the infrequent occasions of festivals and oratorio society performances have been granted the favor of public review, but sacred music, both instrumental and choral, is not given its relative proportion of critical report. Too much of this is left to strictly musical publications, or other similar news outlets.

There are many notable performances of sacred oratorios and organ recitals given in the leading churches of metropolitan centers such as New York, but little if any notice of these is made in the music review columns of our daily press. Does this situation exist because there are no trained reviewers available who are familiar with this type of music, or is it due to the fact that the reviewing staffs already have too many duties on their hands? Surely, if it be the latter, then it is up to those responsible to add another reviewer when such events take place.

Recently, an encouraging ray of hope was seen in the formal appearance in the reviewing columns of one of New York's leading newspapers of several events held in one of the city's prominent churches. This, however, was a special series including contributions of a chamber orchestra, chorus and organ, with novelties.New Sacred Services written for synagogues are sometimes reviewed. These instances are encouraging signs to the lovers of devotional music, but they are too few.

Professional presentations of instrumental and vocal music in this class are entitled to their full share of critical review, as a part of the over-all musical and cultural growth in America, along with the publicizing of items of secular musical events. One is as important to our upbuilding of music as the other. Let's have some more critical action along this line!

A.G.O. Regional Convention

The Biennial Regional Convention of the American Guild of Organists for New Jersey and New York will be held in Utica, N. Y., June 22-24. Headquarters for the convention will be the Parish House of Grace Episcopal Church, Utica. Two pipe organs of contrasting design will be on display, which will be heard frequently during the convention. The displays include electronic organs, music publications and choir vestments.

Recitalists of the region will be heard, including Virgil Fox, Hans Vigeland, Ernest White, Catherine Crozier, Robert Owen, Angela Bonomo Nassar and George Markey. The major recitals will be played in Grace Church, Utica; Hamilton College Chapel, Clinton, N. Y., and Crouse College, Syracuse University.

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THE CHOIR CORNER

By Leon Carson

School of Sacred Music Choral Festival

Climaxing a series of celebrations which have been taking place all over the United States since November, 1952, in commemoration of the 25th anniversary of the School of Sacred Music at Union Theological Seminary, a Choral Festival in which over 600 singers will participate, will be held at the Riverside Church, New York, on Tuesday evening, May 5.

The singers from churches in the metropolitan area will be a "token-product" of choir directors and organists throughout the world—alumni of the School of Sacred Music, Union Theological Seminary—who are honoring the Rev. Dr. Henry Sloane Coffin, Dr. Clarence Dickinson and his wife, Dr. Helen Dickinson, founders of the school twenty-five years ago. All three founders will be present and participate in the ceremonies.

Choral and Organ Notes

Members of St. Bartholomew's Church choir, Harold Friedell, director, combined with the First Presbyterian augmented choir under Willard Irving Nevins, director, in presenting Bach's St. Mathew Passion on March 29, at the First Presbyterian Church, New York. Handel's Messiah was also sung on April 5. . . . Works by Byrd, Wright, Fauré and Tournemire were given at Choral Evensong on March 22 at St. Paul's Chapel, Columbia University, under the direction of Searle Wright, organist and choirmaster; soloists, Jeane Privette, soprano; Harold Warren, baritone. . . . Verdi's Requiem was heard at the Park Avenue Christian Church, New York, on March 15, and on Palm Sunday Alexandre Georges' The Way of the Cross was given; Solon Alberti is the musical director. . . . The Bach B Minor Mass will be sung by The Concert Choir, with orchestra, in Town Hall, April 21, under the direction of Margaret Hillis. . . . The fourth annual Summer Choir School at Salem College, Winston-Salem, N. C., will be held June 14-21, Paul W. Peterson, director. . . .

MUSIC FOR THE CHOIR LOFT

Mixed Voices

SING ALLELUIA FORTH, by Charles T. Talmadge. Galaxy Music Corp., N. Y. 15c.

An interesting anthem for SATB with text from 5th to 8th century Latin. The music is straightforward and relatively simple, well harmonized, and has dignity and strength. Organ accomp. A portion to be sung a cappella. Suitable for festival or general service. Vocal tessitura normal. Perf. time, 3 min. 5 pages.

BREATHE ON ME, BREATH OF GOD, by John Leo Lewis. Carl Fischer, Inc., N. Y. 15c.

A short anthem for SATB, set to text of Edwin Hatch. To be sung a cappella; piano accomp. for rehearsal. Is strongly devotional in character. Well marked for interpretive values. Vocal tessitura not difficult. Suitable for Communion or general use. 3 pages.

GOD IS GONE UP, by Everett Titcomb. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 20c.

An unusual anthem of musical worth for 4-part (SATB) chorus; text selected from Psalm 47 and Acts 1-v, 11. Organ accomp. Suitable for Ascension or general use. Requires a well-balanced and capable choir to prove highly effective. Range ordinary. 12 pages.

For Women's Voices

THE LORD'S MY SHEPHERD, by Carl F. Mueller. Carl Fischer, Inc., N. Y. 20c.

A smoothly flowing SA anthem for treble voices, with piano or organ accomp., and with text taken from the Scottish Psalter (1650) Psalm XXIII. The music is based on the tune "Crimond." Vocal range not taxing. Suitable for general or communion service, 5 pages. Perf. time 3 min., 6 sec. Published also for 4-part men's voices.

Solo Works

MOTHER OF ALL (Ave Maria), by Eugene Lockhart. Chappell & Co., Inc., N. Y. 60c.

The composer has created singable music of a melodious, devotional character as an appropriate setting for the words in English of the traditional text. (There is no Latin version.) Suitable for use by medium voice, with piano accomp. Range and tessitura moderate. 4 pages.

WHEN I LIFT UP MY HEAD IN PRAYER, by Charles J. White. Carl Fischer, Inc., N. Y. 60c.

A tuneful composition, for medium voice in B-flat, with appropriate words supporting the textual title theme. Piano accomp. Suitable for general service use. Voice range and tessitura normal. 3 pages. Perf. time, 2 min., 36 sec.

For Organ

OVERTURE IN E MINOR, by George Frideric Handel. Oliver Ditson Co. (Theo. Presser Co.), Bryn Mawr, Pa. 60c.

This has been freely and effectively transcribed and edited from The Messiah for organ use by Giuseppe Moschetti. Complete registrations given, including those for Hammond organ. For general service or recital use. 5 pages.

SIX LITURGICAL PIECES, by Isadore Freed. Transcontinental Music Corp., N. Y. 75c each.

A group of six individually published short compositions for organ, with full registrations, including those for Hammond organ. They are: Praise to the Living God (Choral Prelude); Pastorale; The Lord of All (Choral Prelude); Invocation; Meditation; Postlude. These pieces are extremely interesting in their musical characteristics, are devotional in feeling, and the music is within the scope of the average routined organist's handling. A valuable addition to organ repertory.

Cantata

THE ROAD TO CALVARY, by Wesley La Violette. Pub. by Wesley La Violette, Los Angeles 36, Cal.

A cantata depicting in dramatic and at times in highly demonstrative form the ascent to the Cross, for SATB full chorus, with piano or organ accomp.; piano-vocal reduction made by John Graas. A portion is to be sung a cappella. The services of a narrator are employed at intervals throughout the work. Changes in motives and moods are well marked for interpretive effects required to picture musically and otherwise the vivid textual events. 71 pages of music. This work had its world premiere on April 3, 1953, over the NBC network.

Parish Church Music

Music at the Parish Church, by John G. Auton and Patrick Wildo, Oxford Univ. Press, N. Y.-London. This little volume of nine chapters and appendix is of interest because, among other things, its co-authors are from the field of music and the clergy, respectively. Its general style is simple and straightforward; the content is marked by a combined musical and spiritual approach to the problems of the choir and organ loft, the pulpit and the congregation. While the work applies directly to the small or parish church of England, some of the subject matter is applicable to American Church choirs of comparable size. Chapter VII, on The Congregation, treats sensibly of the hindrances so frequent to participation in the service, and emphasizes the necessity for a vital form of worship led by the choir. The use and care of the small church organ and the choice of repertoire are other topics discussed. L. C.

Lester Horton Dancers in New York Debut

By Rosalyn Krokover

Lester Horton's activities have centered mostly in Southern California. In 1946, after many years of pioneering, he founded his Dance Theatre, which is also an integral part of his school. Performances are given regularly, and during the past five seasons seventeen full-length choreographic works have been produced and shown. Horton's style of dance and technique is in a personal modern idiom. Though he is a man with ideas of his own he might be called a sort of Graham of the West Coast.

His dancers appeared for the first time in New York on March 28 and 29 at the "Y" Dance Theatre. Dedications In Our Time was the first offering on the program. It consisted of four full-length dances named To Ruth, Mary and Martha, Pioneers in tha Dance; Memorial to Hiroshima; To José Clemente Orozco and To Federico Garcia Lorca. The first, danced by Carmen de Lavallade, Lelia Goldoni and Joyce Trisler was the least interesting. The costumes were unbecoming and the dances much too long. Memorial to Hiroshima introduced the gifted dancer, Misaye Kawasumi; this dance started out very promisingly but was not able to sustain its mood. It too was much too long. To José Clemente Orozco had a fine performance by Carmen de Lavallade and Jack Dodds; it has a wonderful stylized Mexican quality and there was a great deal of originality and imagination in the choreography. The final dedication was danced by James Truitte, Norman Cornick, Lelia Goldoni, Misaye Kawasumi and Joyce Trisler.

The Beloved Revived

The Beloved was originally performed at the Dance Theatre in 1948. It is a dance for two—Lelia Goldoni and Norman Cornick—and deals with the tragedy of the double standard during the turn-of-the-century. It is stark, original and could probably provide a field day for the modern psychiatrist.

Other works presented were 7 Scenes With Ballabilli or: The Ways of Love, and Prado de Pena, a choreodrama after Lorca's Yerma. The first was a "fast and furious romp" set in the style of the commedia dell'arte. It had some wonderful dancing and stunts but the joke was carried a bit too far. The final work also had its moments, but just about the same can be said for all of Horton's work. It is sincere, the dancers are excellent, but for the most part the choreography is heavy handed and generally over-extended in length.

The music was all original and the composers included Gertrude Rivers Robinson, Kenneth Klauss and Judith Hamilton.

Merry-Go-Rounders Give Enchanted Balloons

Bonnie Bird's new ballet, The Enchanted Balloons, was presented for the first time along with repeats of The Goops and Holiday in Israel at the "Y" Dance Theatre, on April 5. These story ballets by the Merry-Go-Rounders have been received with such enthusiasm by the children that two performances had to be given on Easter Sunday.

Enchanted Balloons is based on a story of how a fierce wind learns to be gentle. It is an imaginative, whimsical and charming work in four scenes; but because of its length and the absense of audience participation it was not able to hold the attention of the very young youngsters. It seems as though the three to six year age group must feel as though they are a part of the performance in some way or they become r e s t l e s s Perhaps something could be worked out along those lines between scenes to replace the narrator. The music, by Jacob Avshalomov, was suitable though a bit advanced harmonically and melodically for the young listener.

The dancers were Elizabeth Ray, Sally Fitzpatrick, Roberta Singer, Manon Souriau, Patricia Cooper, Florence Peters, Jeff Duncan, Barbara Shivitz, Rima Sokoloff, Gloria Spivak, Carolyn Tate and Sally Fitzpatrick. James Paul had the singing role of the Ragman. Excellent lighting and costumes were by Paul Trautvetter and Jeanne Button, respectively.

Dance News

Ballet Theatre's eight-month tour abroad begins with a week's engagement at the San Carlo Opera House in Naples on May 4. This will be followed by a three-week season in Paris at the Palais de Chaillot. A London Coronation season at the Royal Opera House, Covent Garden, will extend from July 13 to Aug. 8. There will also be appearances in Edinburgh, Berlin, Venice, Milan, Rome, and Florence, Casablanca; cities in Switzerland, Belgium, Portugal, Morocco, Oran and Algeria.

The scope of the tour will exceed any similar venture ever undertaken by an American theatrical or musical organization. The company will again benefit by the co-operation of the Cultural Relations Division of the U. S. State Department which it enjoyed in 1950 and 1951 when it toured Europe and South America. Leading dancers in the company include Alicia Alonso, Igor Youskevitch, John Kriza, Mary Ellen Moylan and Melissa Hayden. The latter is leaving the New York City Ballet to re-join Ballet Theatre. Joseph Levine is Musical Director and he will share the conducting with Paul Strauss.

Gardner Read's The Temptation of St. Anthony, a "dance symphony" in one movement, which was originally conceived for a ballet had its first performance on April 9 and 10 by the Chicago Symphony Orchestra under Rafael Kubelik. . . . The Slavenska-Franklin Ballet will appear at the Lewisohn Stadium on July 27. The company is now on its way to Japan. Appearances in Japan were originally made possible through the suggestion and cooperation of Yeichi Nimura, a New York choreographer and dancer, who is especially interested in aiding a cultural exchange between the two countries.

Ballet Opening Colon Season

BUENOS AIRES.—The 1953 Teatro Colon season will be launched with a month's ballet series, opening April 21. The entire ballet corps, with Tamara Toumanova and Oleg Tupine as guest artists, will appear under the direction of Leonide Massine. He will provide the choreography for Beethoven's Seventh Symphony, Falla's Three-Cornered Hat, Berlioz's Episode in the Life of an Artist (Fantastic Symphony), Rimsky-Korsakoff's Carpiccio Espagnol, Rouge et Noire to music by Shostakovich, and the well-known Gaité Parisienne to a score by Offenbach. Massine and his wife arrived here in the middle of March for rehearsals.

The L. R. A. State Radio Orchestra has announced its regular series, extending from April to November. The conductors will be Rudolf Moralt, Walter Susskind, Anatole Fistoulari, Antal Dorati, Fabien Sevitzky, Alceo Galliera, Willem van Otterloo and Vittorio Gui, besides its permanent conductor, Bruno Bandini.

The Daniel Society has also announced that the conductors to appear with various orchestras of the city include Artur Rodzinski, Igor Markevitch, Erich Kleiber, Sergiu Celibidache, Albert Wolff, Josef Krips, Issay Dobrowen and Paul Kletzki.

JORGE M. WHITE.

Rochester Concert for Belgium

ROCHESTER, N. Y.—As a gesture of international friendship to the people of Belgium, the Rochester Philharmonic Orchestra, Erich Leinsdorf, conductor, recorded their concert of March 12 for broadcast over the Belgian national radio network. The program, which opened with the American and Belgian national anthems, included the Fantasie on Two Folksongs by the Belgian composer Lekeu. Also programmed were Schumann's Symphony No. 3, Howard Hanson's Variations on a Theme of Youth, Roussel's Symphony No. 4 and Verdi's ballet music to Otello. The project was arranged through the cooperative efforts of the Rochester Civic Music Association, Rochester city officials, the U.S. State Department and the Belgian Embassy in Washington. The recordings, dedicated to the city of Antwerp, contained intermission greetings from Mr. Leinsdorf, Mayor Samuel B. Dicker of Rochester, and Georges Carlier, counsellor of the Belgian Embassy. Narration and continuity in Flemish was prepared by Dr. Jan Albert Goris, of the Belgian delegation of the United Nations.

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MUSICAL JOTTINGS

Toscanini is reported considering a transcontinental tour with the NBC Symphony Orchestra for five weeks this spring, with the bookings arranged by NCAC. . . . **Jascha Heifetz** flew to Europe on March 30 for an 11-week tour of France, Israel, Italy, Portugal, Belgium, Denmark, Sweden, Norway and England. . . . Opera performances at the Holland Festival, between June 15 and July 15, include Otello, **Falla's** La Vida Breve, Marriage of Figaro, and Der Freischuetz. . . . **Nathan Milstein** will play three violin concertos, the **Mendelssohn, Tchaikovsky** and **Brahms,** with the National Orchestra of Belgium in the Brussels Festival, May 27. . . . **Giuseppe Vertechi,** Italian tenor, made his American debut as Rhadames with the N. Y. City Opera. . . . **Sir Thomas Beecham** is conducting the world premiere of **Delius'** early opera Irmelin at the New Theatre, Oxford, May 4, 5, 6 and 9. . . .

Donna Miranda, a new opera by **Rudolf Kattnig,** had its premiere at the Graz Opera recently; the libretto deals with an escapade of **Casanova.** . . . The N. Y. City Ballet is preparing a production of **Gottfried von Einem's** ballet. Pas de Coeur; the composer, during his visit to America, discussed a production of his opera The Trial in N. Y. . . . **Josef Krips** conducted two concerts of the Montreal Orchestra. . . . **Erich Kunz** will sing Figaro in **Mozart's** opera at the "Met" next season. . . . **Zinka Milanov** will be heard as Norma at that opera house next winter. . . .

The Vienna Philharmonic Orchestra has elected **Hermann Obermayer** as chairman, following the resignation of **Rudolf Hanzl.** . . . A new Mass in F by **Egon Wellesz** was premiered during the inauguration of the restored **Bruckner** organ at the Linz City Parish Church; the original was played by the latter master between 1856 and 1868. . . .

The N. Y. Pops, a new concert series, will be given at Carnegie Hall during week of May 4, with **Skitch Henderson** conducting 70 members of the Philharmonic-Symphony; **Tyrone Power** will be the narrator in **Marc Blitzstein's** Airborne Symphony, and **Faye Emerson** in **Prokofieff's** Peter and the Wolf. . . . **Dr. James Frederick Kilpatrick,** composer-in-residence and professor of composition and theory at Southern Methodist University School of Music, has been named music critic of the Dallas Times Herald. . . .

ASCAP held a reception on March 29 at the Hotel Dorset to honor composers and members of the board of directors of the **Koussevitzky** Music Foundation (marking its 10th anniversary) and the League of Composers (celebrating its 30th). . . . A benefit concert for the fund to restore the Vienna State Opera was presented at Hunter College on March 30, under auspices of the Austrian Consulate General, and presenting **Herta Glaz, Hilde Gueden, Lois Hunt, Zinka Milanov, Jarmila Novotna, Irra Petina, Salvatore Baccaloni, Astrid Varnay, Ljuba Welitch, John Brownlee, Thomas Hayward, William Horne, George London, Cesare Siepi, Set Svanholm, Gerhard Pechner, Paul Wittgenstein,** pianist, and others. . . .

Leopold Stokowski will conduct Menotti's Amahl and the Night Visitors, sung in Italian, at the Florence Musical May. . . . **Winifred Heidt** will sing the dual roles of Mrs. Van Winkle and her twin sister in the musical play, Rip Van Winkle, by **Edwin McArthur,** musical director of the St. Louis Municipal Opera, when it is given there during week of July 13 next. . . .

S. Hurok left by air on March 21 for a short stay in Europe; he was to hold auditions in London, Paris, Milan and Rome, complete arrangements for tours abroad this summer by **Fritz Reiner, Victoria de los Angeles, Isaac Stern** and **Lawrence Winters,** and for the Sadler's Wells Ballet Company visit here next fall. . . . The Seventh Army Symphony Orchestra, conducted by **Cpl. Samuel H. Adler,** played for 68,200 persons last year in 43 German cities. . . .

The Cleveland Orchestra has reengaged **George Szell** as musical director next season; guest batonists will be **Ernest Ansermet, Eleazar de Carvalho** and **Leopold Stokowski.** . . . **Anne Bollinger** was soloist with the Rockefeller Center Choristers, under **John R. Jones,** in Easter programs, with **Collins Driggs,** organist, assisting. . . .

A hundred copies of **Thomas Goodwin's** Sketches and Impressions of musical, theatrical and social highlights of 19th century Manhattan have been made available to New Yorkers by the author's granddaughter, **Mrs. J. Shirley Eaton,** to the Museum of the City of N. Y. and the Philharmonic-Symphony Society. . . .

Festivals in Switzerland this summer include: Lucerne, Aug. 8 to 30; International Bach Festival at Schaffhausen, May 10-17; Bach Week in Geneva, May 29 to June 3; and Musical September series at Montreux, Sept. 1 to 13. . . .

Alan Hohvaness' Easter Cantata, commissioned by CBS, was given its premiere on Easter by the Columbia Concert Orchestra and Chorale, under **Alfredo Antonini.** . . . Also on the holiday agenda was a Easter Dawn Service in Radio City Music Hall, at which **Herbert Stavely Sammond,** 78, organist-choirmaster of Middle Collegiate Church for 32 years, led his chorus in a program shared by the Hope Collegiate Choir, of Holland, Mich. . . . The New Jersey Symphony Orchestra, under **Samuel Antek,** is giving three performances of **Beethoven's** Ninth Symphony instead of two this year, at Orange, April 27; Montclair, April 28, and Maplewood, April 29. . . .

The Spartanburg Music Festival, at Converse College in South Carolina, under the direction of Dr. **Frank H. Shaw,** acting dean of the Music School there, includes a performance of Falstaff by Verdi, directed and produced by **John Richards McCrae,** April 30; a Youth Concert by the Spartanburg Symphony, April 29, and an evening choral concert presenting the **Fauré** Requiem, May 1, both under **Henry Janiec.** . . .

Margaret Stern, concert pianist, the wife of **Robert Kinander,** voice teacher and head of the Municipal Concert Series, is the mother of a daughter, Kathleen, born in Miami, Fla. . . .

President **Dwight D. Eisenhower,** writing to **T. E. Rivers,** Secretary of National and Inter-American Music Week Committee, praised the aims of this group. . . .

Dame Myra Hess underwent surgery in Chicago, and as a result of her illness postponed some of her final concerts of the American tour until next season; she is scheduled to return to the U. S. around the holidays. . . . The Metropolitan Opera Fund campaign for a million and half dollars reached the $515,000 mark early in April. . . .

Mattiwilda Dobbs, coloratura soprano, and **Don Luis Garcia de la Piedra,** of Ledesma, Spain, a journalist, were married in Genoa on April 4. . . . **Josef Krips** has been appointed permanent conductor of the Buffalo Philharmonic Orchestra, beginning next season; he was one of the guest conductors with the organization this winter. . . .

The N. Y. Philharmonic-Symphony Painters Club is having its fourth annual exhibition at the Carnegie Hall Gallery, through April 26. . . .

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NEW RECORDS IN REVIEW

Capitol: William Steinberg and the Pittsburgh Orchestra continue their fine series of recordings with a disk devoted to Wagner—the Prelude and Love-Death from Tristan and Isolde, Siegfried's Rhine Journey and Siegfried's Funeral Music. As in the case of the predecessors, the recording is remarkably fine in sound, with a velvety texture and excellent tonal balances. Steinberg's conducting here is that of an experienced conductor who knows exactly what he wants and how to get it. A couple of popular piano pieces are played on a ten-inch disk by Leonard Pennario—Rachmaninoff's Preludes in C sharp minor and G minor, and Liszt's Hungarian Rhapsody No. 2. Pennario runs fleetly through this material—fleetly and quite objectively.

Mercury: The Respighi "Romes"—Fountains and Pines—are the latest in Mercury's Olympian Series. Antal Dorati leads the Minneapolis Symphony in these war-horses of the orchestral repertoire. The recording is exceptionally brilliant. With an orchestra as well trained as the Minneapolis it is impossible to miss making an effect with music as effectively scored as these two pieces. Whether the purely musical result is worth it is another matter; there is plenty of sound here, but little content.

Remington: A disk called Religious Masterpieces contains excerpts from Haydn's Seven Last Words, Rossini's Stabat Mater and Verdi's Requiem. Participants include Hilde Gueden, Julius Patzak, Clara Olschlager, Hans Braun, Irmgard Seefried and Ilona Steingruber—a distinguished group of singers. Two orchestras are used—the Salzburg Mozarteum Orchestra and Dom Choir under Josef Messner, and the Austrian Symphony Orchestra and Chorus conducted by Gustav Koslik (in the Verdi work only). The liner material on this disk leads one to believe that all of the excerpts were highlights of the Salzburg Festival. Good singing here; and the recordings are live in sound. Remington's pressings have, in recent months, taken a decided turn for the better. A piano disk named Keyboard Masters of Old Vienna, featuring Hilde Somer, is also well recorded. Somer plays Schubert's Sonata in A minor, Mozart's Fantasia in D minor, and waltz music by Lanner and Strauss-Gruenfeld. A talented young pianist, Somer plays with an agreeable lightness and buoyancy.

Victor: Arturo Toscanini and the NBC Symphony are featured on two releases. One is a disk devoted to the Brahms Second Symphony; the other contains Elgar's Enigma Variations and Brahms' Variations on a Theme by Haydn. Magnificent playing throughout, as one might have anticipated. There are no better performances of these three works on records (though, of course, a handful of prior interpretations have made a legitimate place for themselves). Victor has also brought out several piano concertos, headed by the Brahms B flat, in which Artur Rubinstein is assisted (and the word is used advisedly) by the Boston Symphony under Charles Munch. Rubinstein brings his electrically-charged vitality to the music, perhaps missing a note or two, but nevertheless making the concerto sound more pianistic than anybody else who has attempted the work on records. Some fluid piano playing is offered by Jose Iturbi, who is heard in the Liszt E flat and Mendelssohn G minor. He also acts as the conductor. But despite moments of real beauty, both concertos suffer from a lack of ultimate refinement. Perhaps the presence of a conductor would have allowed Iturbi to concentrate more on pianistics proper. Stravinsky's Piano Concerto enjoys a family-affair recording—Soulima at the piano, the composer on the podium of the Victor Symphony. The performance, however, somehow sounds somewhat routine, and Soulima Stravinsky does not appear to have the rhythmic flair necessary to make the concerto snap like a whip. On the reverse of this disk are several Stravinsky arrangements of Russian church choruses and the Scherzo à la Russe. Several modern works include a coupling, conducted by Stokowski and his orchestra, of Bartok's Sonata for Two Pianos and Percussion and Roger Goeb's Symphony No. 3 The Bartok work is, of course, well known. Goeb's Symphony, which was given a first performance by Stokowski in 1952, is a competent assembly of material that is seldom of more than routine interest. Brilliant recording here, and also superior recording in the Dorati-Minneapolis Symphony disk of Kodaly's Hary Janos Suite and Bartok's Divertimento for String Orchestra. The latter is a songful, rhythmically vigorous work, while Hary Janos remains a lot of fun. A fine disk. The one chamber music release from Victor contains Beethoven's first two quartets—Op. 18, Nos. 1 and 2—played by the Paganini Quartet in a rich-sounding, tonally mellifluous performance.

PASSED AWAY

LUDOMIR ROZYCKI, 68, Polish composer, died in Katowic on Jan. 1. Born in Warsaw in 1884, he studied at the Conservatory in that city and at the Berlin Academy of Music. He became a conductor at the Warsaw Opera and a professor at the Conservatory there. Among his best known works are a ballet, Pan Twardowski; a symphonic poem, Boleslaw Smialy; the operas Eros and Psyche, Casanova, and Beatrix Cenci; violin and piano concertos and choral works.

FRANKLIN CANNON, 70, pianist and teacher, died in New York on April 1. Mr. Cannon maintained a studio for many years in Carnegie Hall, and had taught many performers and teachers.

FARTEIN VALEN, 65, Norwegian composer, died last Dec. 14. He studied with Reger and in his later works adopted an atonal idiom. His compositions include five symphonies, a violin concerto and other works, some of which have been heard in cities of the United States.

ANTONIO GUARNIERI, 72, Italian conductor, died in Milan recently. He was born and studied in Venice, became known as a cellist, touring in concerts and playing as a member of the Martucci Quartet. He conducted at La Scala for a number of years, and composed vocal and chamber music.

ADOLF CHYBINSKI, historian of Polish music, who after 1912 taught at Lemberg University, later Poznan University, died on Oct. 31 last.

Cincinnati Applauds First-time Hearings

By Louis John Johnen

CINCINNATI.—A pair of concerts by the Symphony Orchestra brought back to Cincinnati the superlative vocal art of Jennie Tourel. To find a singer today who can combine the dramatic expression of Mahler's Lieder eines fahrenden Gesellen with the florid lacework of Rossini's "Una voce poco fa" from The Barber of Seville and the rondo from La Cenerentola is indeed rare. Miss Tourel's success was deserved—an ungrudged tribute to a dramatic personality and real musician.

The concert's audience was swelled by Music Teachers National Association convention visitors, who enjoyed two novelties expressly programmed for their sake by the conductor, Thor Johnson. The first of these, a Sinfonie in E flat Major by Charles Hommann, had in it more of historical interest than musical values. This is thought to be the first symphony written in the United States. As such, it is more than a little naive, yet in spite of characteristics that resemble early Haydn and a dearth of rhythmic and melodic variety, it does convey a certain charm of the faded colors found in old-fashioned fabrics. The Prelude and Fugue for Orchestra by Walter, like the Hommann opus a first performance for the local orchestra, was an excellent example of mature, competent writing worthy of a rehearing.

Dame Myra Hess was the featured soloist for the 16th pair of Symphony programs, and showed again that the Schumann Piano Concerto is more than a graceful salon piece with languishing ornamentation. All that can be said about Dame Myra has already been uttered. It is interesting to note how easily an orchestra responds to a unique personality. In this case, the Cincinnati men entered into the spirit of the playing with almost uncanny instinct.

Four-Composer Opus

Prominent on the same program was the world premiere of Cincinnati Profiles, an orchestral suite whose four parts were separately written by graduates from the College of Music class in composition of Dr. Felix Labunski—William Byrd, John Larkin, Robert Whitcomb and Eugene Hemmer. Each of these young composers took one aspect of the Queen City of the Ohio for his contribution—respectively, The Seven Hills, Mount Adams, From the Ohio River, and Fountain Square. Artistic maturity and youthful imagination formed a telling combination in working out the pictures, which displayed commendable unity of style in their diversity of approach. The result was another indication of Thor Johnson's missionary zeal in making a civic project of the Cincinnati Symphony Orchestra's musical goal.

The conductor, for his part, enjoyed a success that never fails when he programs Respighi's The Pines of Rome. He has a particular way with the tone-poem that extracts every bit of vitality from the hair-raising conclusion of the marching Roman legions.

Toshiyo Eto Scores in Recital

The Matinee Musicale Club in its final seasonal concert lived up to its reputation for introducing the highest-ranking artists to this community. Toshiyo Eto's debut on the morning of St. Patrick's Day was little short of sensational. The Japanese violinist has a tone of great purity, mature artistry, emotional warmth and keen attention to musical values. The Largo of Handel's Sonata in E Major reached poetic sublimity, and the Adagio of the Brahms Sonata No. 1 in G Major was played with a rare serenity and repose. The Glazounoff Concerto in A minor traced a flashing trajectory. In the fireworks of the program, Eto was just as incandescent as he was convincing in the more introverted sections. Anthony Di Bonaventura's accompaniments showed fine ensemble work.

Donizetti by Music Drama Guild

On the same evening the Cincinnati Music Drama Guild gave the first of three presentations of Donizetti's sparkling opera, The Daughter of the Regiment—with the exception that it did not sparkle. Candor compels the admission that the Guild failed to continue the promise of its brilliant premiere of Giannini's Taming of the Shrew. Whether the fault lay in the work's hasty preparation or in the musical direction of David Ahlstrom is not for me to say. As concerns the latter, it was alternately either too lethargic or too violent. This opera demands a soprano of magnetic personality to carry it through. Georgina Moon fulfilled the technical qualities as far as the coloratura line was concerned, and John Chester Smith sang the tenor role with vocal freedom as well as youthful friendliness. But the needed buoyancy was lacking. It remained for George Kirch, as Sergeant Sulpice, to turn in the best performance, from the standpoint of singing and characterization, of the entire cast. Patricia Raymond Miller also did well as the Marquise de Berkenfeld. Settings and costumes were adequate.

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Rossini Opera School News

Season 1952-53 has been an active one for the Rossini Opera School. Opening with a performance of Tosca, featuring Susan Griska, William Rains and Norman Atkins, the school's series offered several performances of "An Evening at the Opera," four one-act scenes with advanced students. In January, Traviata, with Carol Donn, William Rains and John English, proved so successful that a move to a larger theatre became necessary. The February program, in the Little Theatre, West Side Y.M.C.A., included scenes from Aida, Boheme, Rigoletto, Pagliacci and Tosca. April brought a repeat of Traviata.

Among artists from the Rossini Opera School is Elaine Malbin, who appeared as Aida in My Darlin' Aida, and on television in Puccini's Suor Angelica. Elizabeth Pritchett has been signed as a leading mezzo-soprano at the Duesseldorf Opera, and Katherine Harvey is a leading soprano at the Opera in Zurich. In his fifth season at Covent Garden, London, Jess Walters opened the season as Renato in Ballo in Maschera. Willa Stewart sang her first Tosca at Bob Jones College, with Eugene Conley and Martial Singher as Cavaradossi and Scarpia, respectively. Helena Bliss has been engaged for leading roles in the St. Louis, Kansas City, Atlanta operetta seasons. Danilo will be played by John Tyers, opposite Dorothy Kirsten, in the New Orleans Opera's gala performance of The Merry Widow. One of Louis Roney's engagements this winter was singing Cavaradossi in Tosca in the San Antonio Opera Festival. Virginia Copeland has been engaged for a five-week tour of The Old Maid and the Thief and several appearances as Rosalinda in Die Fledermaus. Joyce Sellinger, with My Darlin' Aida the early part of the season, has been engaged for Marcia in The Chocolate Soldier in Atlanta.

PRINCIPALS IN TRAVIATA . . . Carol Donn and William Rains as Violetta and Alfredo in the Rossini Opera School's production of the Verdi work. Given in January, the production was so successful that a repeat performance was necessary on April 10 in a larger auditorium, the Little Theatre of the West Side Y.M.C.A. The second presentation was a benefit for the "Y Boys Club."

Rogers Scholarship Offered

STOCKBRIDGE, MASS. — Competitions for vocalists between 16 and 18 years of age for the Francis Rogers Vocal Scholarship at Indian Hill Workshop here are being held weekly on the Paul Whiteman Teen Club radio show over the entire American Broadcasting Company network. Beginning on March 24, they are continuing for six additional Tuesday evenings. Judges are Risë Stevens, Robert Merrill, Regina Resnik, Jane Pickens, Mordecai Bauman, director of Indian Hill Music Workshop, and Mrs. Francis Rogers, the widow of the vocal teacher. Indian Hill is a non-profit summer camp for teenagers, sponsored by Mrs. Serge Koussevitzky, Leon Barzin, Norman Dello Joio, Charles Ives and others.

Hans J. Heinz Singers Active

Artist-pupils of Hans J. Heinz are active here and abroad. Gladys Spector has signed a contract as a leading soprano with the Opera House in Freiburg, Germany. Before sailing for Europe she will be heard in NBC's television production of Rosenkavalier. Richard Cassily sang the tenor part in The Messiah and Handel's Samson under the direction of Ifor Jones in Baltimore. Miss Sorrandez-John took the part of Delilah. One of the Maryland winners in the competition of the National Federation of Music Clubs was Virginia Webster. Anthony Donadion is currently appearing on television in Baltimore. Among recent Lieder recitalists in New York was Iris Roger. George V. Vincent sang the role of Siegmund in Die Walkuere in Paris and that of Lohengrin on Urania Recordings.

Caroline B. Fry's Summer Session

WHITE PLAINS, N. Y.—Caroline Beeson Fry, teacher of singing, will hold her regular summer session, June 17-July 29, at her studio here. The courses offered include a teachers clinic, Wednesdays and Fridays, with Mrs. Fry presiding; repertoire class, Wednesdays, for experience in performance, stage deportment, discussion, general repertoire, also held by Mrs. Fry; song interpretation classes for singers and listeners, Monday evenings, with Otto Guth, Viennese coach and conductor (June 22 and July 6), Stuart Ross, accompanist for Albanese, Munsel, Kullman and others (June 29 and July 13) and Victor Trucco, former conductor of the Metropolitan Opera (July 20 and 27); talks on music by Wolfgang Schanzer, assistant conductor, Schola Cantorum, on five Friday evenings, with pupils illustrating; musicianship classes, Tuesday and Fridays, held by Robert Canfield; and an opera class, Mondays and Thursdays, directed by Matthew Faruggio, member of the Metropolitan Opera Company, now in his fourth year as opera director of the Fry Summer Session.

Minneapolis College Recitals

MINNEAPOLIS. — The Minneapolis College of Music is presenting a series of faculty recitals in the College Auditorium. On March 24, Earl Barr, organist and choir director of St. Paul's Evangelical and Reformed Church of St. Paul, was heard at noon in the Music Auditorium. That evening brought a program by Anthony Gilomardo, violinist of the Minneapolis Symphony Orchestra, and Estelle Larsen Wylie, soprano, with Ruth Havlik, accompanist. Phi Rho Chapter of Mu Phi Epsilon presented Hermann Herz, head of the college opera department, conductor of the Duluth Symphony, and Henry Kramer, assistant concertmaster of the Minneapolis Symphony, in a scholarship benefit concert on April 6.

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Cincinnati Conservatory Opera Study

CINCINNATI — The summer session of the Cincinnati Conservatory of Music will include a four-week Opera Workshop, it was announced by Dr. William S. Naylor, director and dean of the faculty. Presented in cooperation with the Cincinnati Summer Opera, the workshop will be directed by Peter Paul Fuchs, assistant conductor of the summer opera and, from 1940 to 1950, a member of the staff of the Metropolitan Opera, and by Fausto Cleva, conductor of the Metropolitan Opera and of the Cincinnati Summer Opera. The course includes admission to 12 operas by the Cincinnati Summer Opera, attendance at all full rehearsals, eight lectures, opera classes at which students will prepare scenes for public performance, and coaching lessons by Mr. Fuchs and Miriam Kockritz of the conservatory faculty. The workshop will be held from June 29 to July 25, following the two weeks master classes in voice coaching and accompanying to be given by Coenraad Bos.

Manhattan School's Summer Session

The Manhattan School of Music will hold its summer session from June 8 through July 31 under the direction of Darrell Peter. In addition to the regular theory courses, and instruction in applied music fields, there will be several new features in the 1953 session. Emphasis will be placed on chamber music of all types, with opportunities for the performance of many works written for unusual combinations of woodwinds, brass and strings. Special concerts are planned for these chamber groups. Master classes in piano and violin technique, interpretation and pedagogy will be held by Robert Goldsand and Raphael Bronstein. Karin Branzell, formerly of the Metropolitan Opera, will conduct a voice master class for performers and auditors in place of Friedrich Schorr, who will be on leave of absence for the summer. The opera workshop again will be directed by Rose Landver of the Kathryn Long School at the Metropolitan Opera, with Ethel Evans as Coach.

La Forge-Berumen Studio Events

Artist-students of Frank La Forge and Ernesto Berumen gave a concert at the New York Historical Society. Vocalists were Rosa Canario, soprano; Edna Hamill, coloratura soprano; Ruth Greenwood and Lora Brewster, contraltos, and Ralph Quist, tenor. Mr. La Forge was at the piano for the singers, nad John Boerner, pupil of Mr. Berumen, was piano soloist. Mr. Quist and Mr. La Forge recently appeared before the Musicians Club of New York, and Mr. La Forge, in a benefit for the New Jersey Federation of Music Clubs, presented from the studio Miss Savoia, Edna Hamill, Miss Greenwood and Mr. Quist.

Arthur LaBrew, pupil of Mr. Berumen, played for the Brooklyn Music Teachers, for the Leschetizky Association, and in a broadcast over WNYC. Two other Berumen pupils, Robbie Masterson and Georgia Bronson, gave recitals at the Museum of the City of New York, and Miss Bronson played at the McIntosh School of Music in Rockville Center, N. Y. Another concert was given by artists from the La Forge-Berumen Studios at the New York Historical Society—Miss Hamill, Laura La Forge, Miss Greenwood, Lora Brewster and Mr. Quist, with Mr. La Forge as accompanist, and Erin Ballard offering piano solos. The program was made up of Mr. La Forge's compositions.

Former and present pupils of Mr. Berumen held a meeting at the studio, with piano music presented by Erin Ballard, Evelyn White, Edwina Seeligson Owen, Helen Wakefield and Arthur Warwick. A concert at the Cornell Medical Center brought performances by Gail McNeil, Joanne Netter Herron, Laura La Forge, Letitia Donlon, Beatrice Hickson and Andree Reinbold, soprano; Carmella Massiano and Carole Buttner, contraltos; and Philip Jones, bass-baritone. Mr. La Forge assisted at the piano.

LaSalle Quartet in Colorado Premiere

COLORADO SPRINGS, COLO.—The LaSalle Quartet presented the world premiere of Robert Mann's Five Pieces for String Quartet at the Fine Arts Center here on March 11. Quartet-in-residence at Colorado College, the group is now on its annual tour of the East, including appearances in New York, Boston, Philadelphia, Washington and elsewhere. The group is frequently heard in children's programs in Colorado through its affiliation with Young Audiences, Inc., of New York. They have been engaged for a three-week music festival in Boulder at Colorado University this summer.

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NEW PUBLICATIONS

Composers of Today

The Complete Book of 20th Century Music, by David Ewen, is the latest compendium to be issued on the composers and works of today. This volume—while not "complete" in including every work of each composer—covers many of the highlights in readable, not too technical style. More than 100 composers are listed alphabetically, and each section begins with a short consideration of the composer, the chief historical facts about him, and some of his leading scores; then the various works are considered in a style somewhat like that of short program notes. There is a brief description of trends in modern music in an Introduction, and at the close there are several pages of definitions, and a detailed index of works and names. While in this—as in all books of the sort—the composers included and those omitted as well as the works that are considered in detail, may prompt some differences of opinion, this is a helpful adjunct to the reference library. (Prentice-Hall, Inc., N. Y. 498 pp., $7.50.)

The Life of Carl Nielsen

Carl Nielsen, Symphonist (1865-1931), by Robert Simpson, with a biographical appendix by Torben Meyer (J. M. Dent & Sons, London; Macmillan Co., N. Y. 236 pp., $4.50) is a readable biography of the late Danish composer, whose works are having something of a vogue, particularly in Britain It is a pleasant book, with many pictures and descriptions, especially in the biographical appendix, of the composer's home life with his wife, the noted sculptress, Anne Marie Nielsen, and children. The main body of the book takes up his works in various categories in considerable detail, with many musical quotations. Nielsen had a pleasing lyric inspiration, though his work shows influences of Brahms, Grieg and others; his opera Masquerade is considered the chief Danish opus in this form and greatly beloved, while his Symphonies, some of them programmatic, are being performed increasingly, especially by the Danish National Radio Orchestra, which this season toured the United States. A list of works and recordings is added.

An Estimate of Paganini

The Measure of Paganini, by Robert W. Flodin, (Morgan Printing Co., 1547 Page St., San Francisco 17) is an interesting short study of the wizard of the strings. To stimulate the imagination of the reader, and evoke a curiosity strong enough to induce him to delve into related subjects as well as the one considered, is a proof of good writing. This has been done by Mr. Flodin in his brochure of but 20 pages. To aid in a search for further information, he gives an excellent list of reference books at the close of his own summary.

Mr. Flodin manages to recapture the magic wrought by Paganini upon his listeners. Re-assembling the facts from the past, with strength and dignity, he transfers and projects it to a vivid present. By the use of discreet omissions, as by the silences in music, the main melodic line of Paganini's personality emerges from the printed pages, showing the sequence of his achievements.

The influence which the violinist exerted upon all with whom he came in contact has been traced to its fullfillment. Paganini's uncanny impression upon composers as well as performers testifies to the lasting effects of his genius. This fascinating brochure will interest all concerned with music's development, and especially that of the violin, as it helps to reflect a clear image of a certain phase in our musical heritage. K. S.

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NEW MUSIC

Chamber Ensemble: Concertino d'Été and Concertino d'Automne, by Darius Milhaud, are works in the highly vivacious, craftsmanlike manner of this Gallic composer. The first (which the composer himself conducted this season with the New Friends of Music in New York) is scored for solo viola and nine other instruments (flute, oboe, B flat clarinet, bassoon, horn in F, trumpet in C, two celli and contrabass). It is delicious, suave, joyous, and dedicated to "the Charleston Chamber Music Players for their tenth anniversary." Ten minutes is the playing time. The score includes a piano reduction of the nine accompanying instrumental parts.

The Concertino d'Automne is an 11-minute score for two pianos and eight accompanying instruments (flute, oboe, three horns in F, two violas and cello). Dedicated to Gold and Fizdale, duo-pianists, it presents a continuous fabric of polytonal sort, with some suggestion of modal and even liturgical patterns. There are rich and complicated harmonies, and the piano parts are also exacting, especially that for Piano I. Both published by Heugel et Cie, Paris; Mercury Music Corp., N. Y.

Mixed Voices, Trumpet Solo and Piano: Song of the Open Road, by Norman Dello Joio, text adapted from a poem by Walt Whitman. This score is termed a "choral proclamation" and was commissioned by the State University of New York, Crane Department of Music, Potsdam State Teachers College, and premiered by its chorus under the direction of Helen H. Hosmer in Potsdam and Manhattan last year. It is a difficult, modern-harmony, large-scale work, with much independent use of the four mixed voices, and an important part for the trumpet. There is a rousing *fff* conclusion, in which the Good Gray Poet invites all and sundry to "travel with me. Hello!" 28 pp. Carl Fischer, Inc., N. Y. Vocal score, 60c; trumpet part, 30c.

Oboe and Piano: Pastorale, op. 38, by Howard Hanson. This work, written for the Chopin centennial of UNESCO in Paris in 1949, is an Andante Piacevole of flowing design, which gives the wind instrument pleasingly lyric and animated measures. It has an outdoors quality and in its nine pages manages to express a definite mood. The work is also available for solo oboe, strings and harp, with parts on rental. Carl Fischer, Inc., $1.25.

DOWN PUBLISHERS' ROW

Ulysses Kay, American composer, has joined the staff of Broadcast Music, Inc., as editorial adviser on contemporary concert music to the writer and publisher relations department of the company, it has been announced by Carl Haverlin, president, who stated that "the appointment highlights the increasing emphasis we are placing upon contemporary music."

Dorothy Hill, 15, won first prize in the fifth annual composition contest sponsored by the Young People's Concerts Committee of the Philharmonic-Symphony for a piano work, Obsession. . . . Prokofieff's Seventh Symphony is to have its American premiere by the Philadelphia Orchestra under Ormandy on April 17 in its home city. . . . The Koussevitzky Music Foundation gave 40,000 Belgian francs (about $500) to be awarded at this year's International Competition for String Quartet Works in September, for which men and women composers of any country are eligible; for details, address Louis Poulet, Contest Director, 90A Rue de Joie, Liege, Belgium. . . .

The Third Program of the Radio Italiana on April 4 presented a symphonic concert of American works under the direction of Gail Kubik, composer, holder of a Fellowship at the American Academy in Rome. The concert included his Thunderbolt Overture (1953), written especially for the event; Lukas Foss' Pantomime (1945-6), Roy Harris' Third Symphony (1939), Mr. Kubik's Violin Concerto (1940), with Ruggiero Ricci as soloist, and Morton Gould's Spirituals for Orchestra (1941). All except the Harris Symphony are having their first Italian hearing. . . .

The Friends of Harvey Gaul, Inc., of Pittsburgh, announces its seventh annual nationwide competition for the best unpublished quintet for piano and strings, not over 45 minutes' duration, by a U. S. citizen, for which a prize of $300 will be given. A prize of $100 offered by Mrs. Albert Keister is also being awarded for the best composition for harp with any other instrument or instruments. Works must be submitted on or before Dec. 1, 1953, in ink or photostatic copy to Friends of Harvey Gaul Contest, Mrs. David V. Murdoch, Chairman, 315 Shady Ave., Pittsburgh 6, Pa., with a nom de plume accompanied by a sealed envelope containing name of composer. . . .

A concert version of Pergolesi's opera Flaminio (1735) was given its American premiere by Music for 1953, group of young artists, under the direction of Bernard Basecu, on March 9 at the YM and YWHA on Lexington Ave., New York. This version employed a narrator, portrayed by Hubert Doris, and a small ensemble of nine string players, three winds and a pianist. . . .

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